

# ECHOES

THE MAGAZINE OF CLASSIC MODERN STYLE + DESIGN

## The Interviews:

Andrée Putman, Irving Richards

Mid-Century Swedish Glass | Wright's Dragon Rock

Boston City Report | Thaden-Jordan furniture

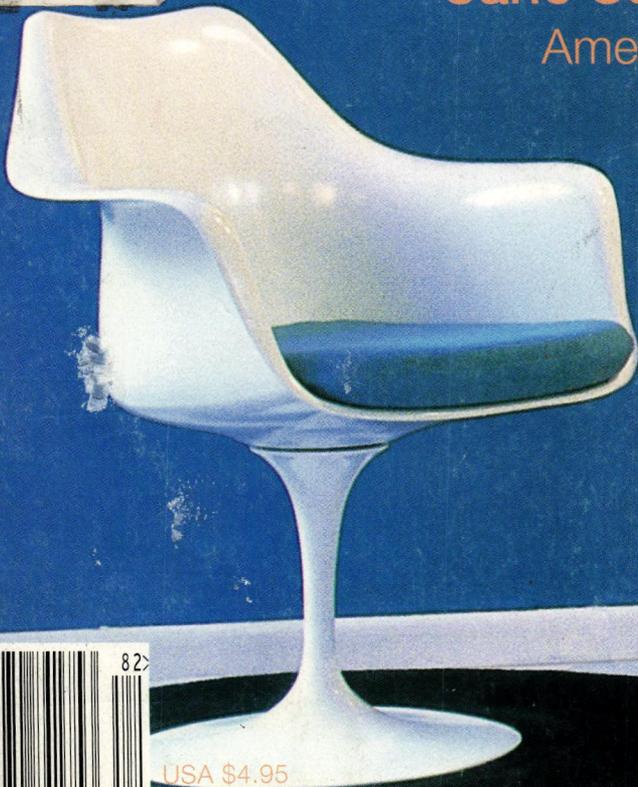
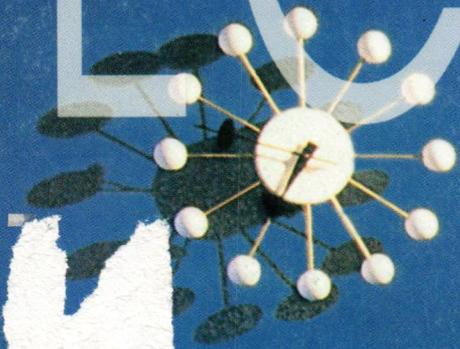
Elsa Schiaparelli's 'shocking' fashions

Carlo Scarpa's works in glass

American Classic Modern Dream Home

International Style interior

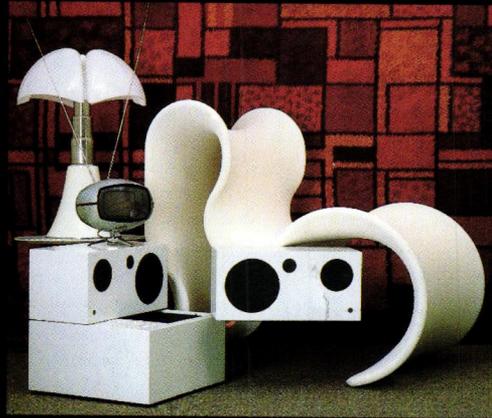
Atso, MOD is back! Spring vintage fashion!



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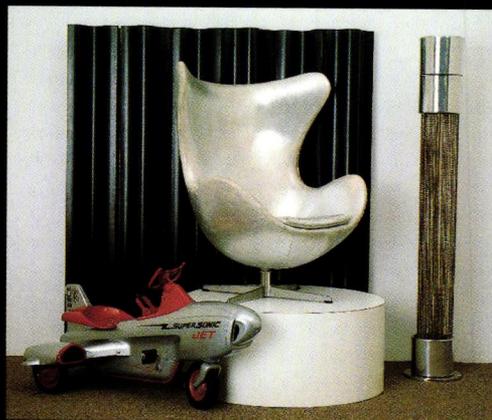
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## on the cover

Carlos Cardoza's graphic arts background clearly shows in the artful juxtaposition of objects within his Dallas home. A Saarinen *Pedestal Group Tulip* chair is "zenfully" balanced by a George Nelson *Ball* clock on the wall above. See *Modern Spaces* below. Photographed by Robert Morrell.

## features

### 42 Peeling Andrée Putman

She rejects the appellation "interior designer," preferring to call herself an "amateur archeologist of modern times." Whatever the label, Andrée Putman, founder of the tremendously successful design studio, Ecart, in Paris, is widely regarded as one of the leading arbiters of 20th century design. By Ginger Moro.

### 46 Mid-Century Swedish Glass

In the midst of the Scandinavian design surge of the 20th century, two Swedish factories stood apart in their contributions to the field of glass design - Kosta and Orrefors. The relationship which existed between the designers and glassmasters at these two firms resulted in works of extraordinary genius. By Hal M. Meltzer.

### 50 Thaden-Jordan Furniture

Although it is widely recognized that molded plywood furniture played an important role in the development of the modern movement, the designs of Herbert Von Thaden have never before been recognized along with those of his peers, such as Charles Eames, until now. By Tran Turner.

### 55 Modern Spaces: Shades of Gray

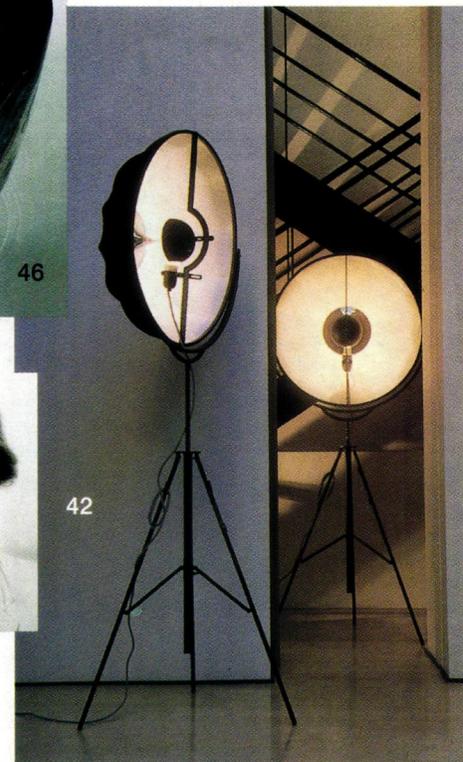
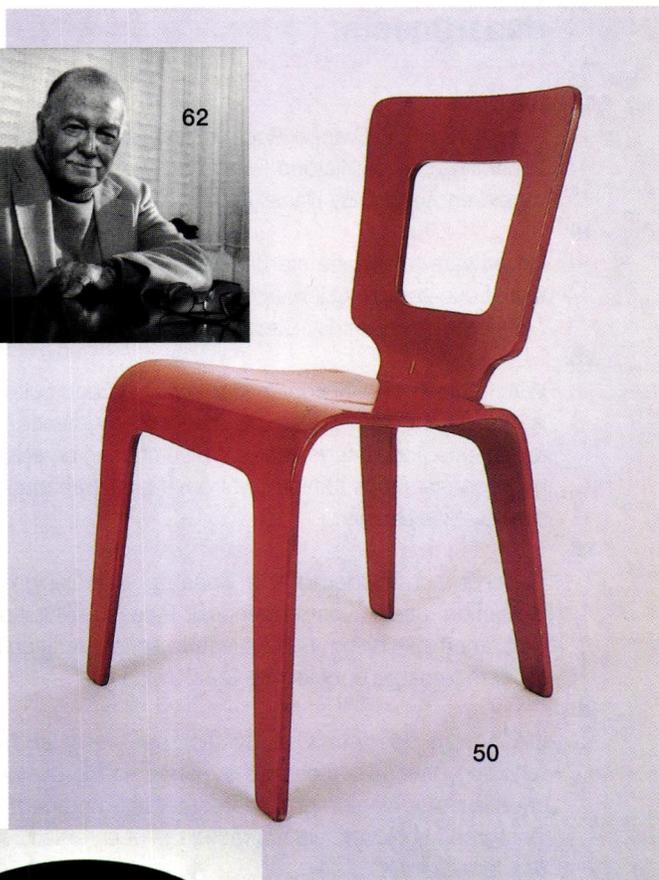
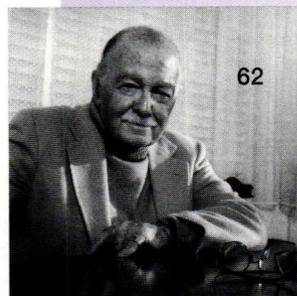
The works of Eileen Gray take center stage in an innovative International Style interior designed by Richard F. Geary III for a connoisseur of classic modernism.

### 59 Modern Spaces: The American Classic Modern Dream

Arriving from Guatemala seven years ago, Carlos Cardoza dreamed of owning a classic modern home in America. His tremendous ambition made this dream a reality, and his sense of style filled his home with icons of classic modernism. By Bill Smith.

### 62 An Interview With Irving

Irving Richards, at age 90, still possesses a wonderful sense of humor and fascinating memories of his days with Russel and Mary Wright; the launch of the fabulously successful *American Modern* dinnerware line; and the founding of his multi-million dollar Raymor Corporation, which helped to market designs by some of the finest emerging artists of his day, including Ben Seibel, Gilbert Rohde, George Nelson, Eva Zeisel, and many more. By Mark Jespersen.



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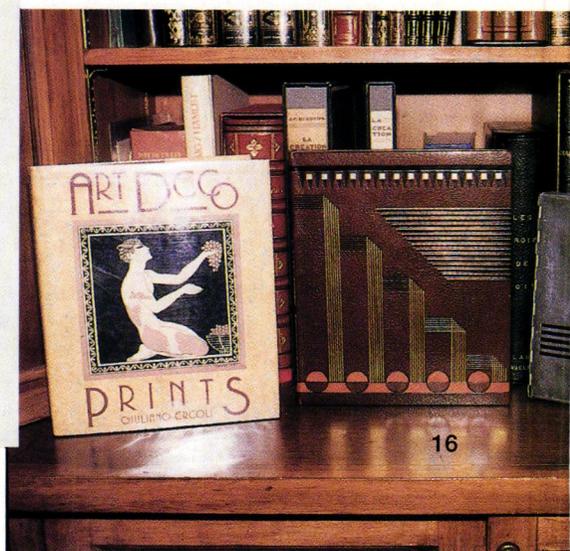
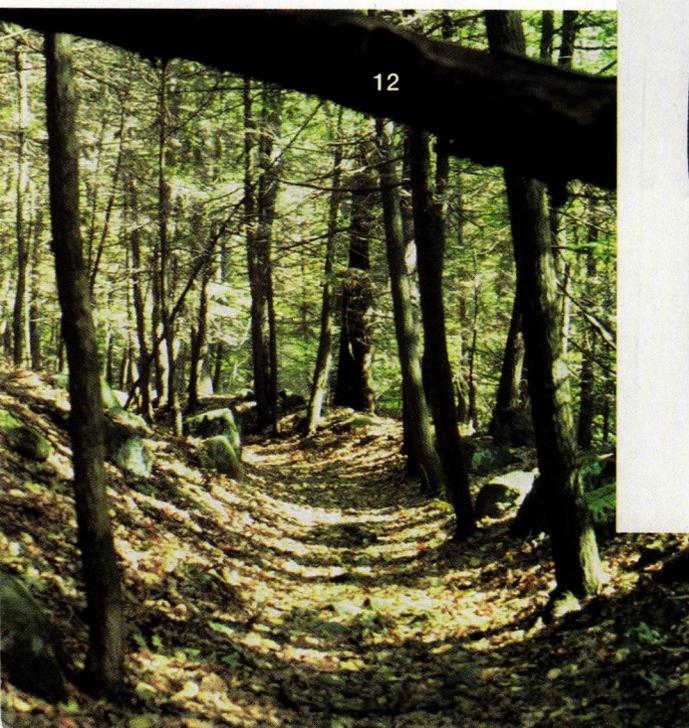
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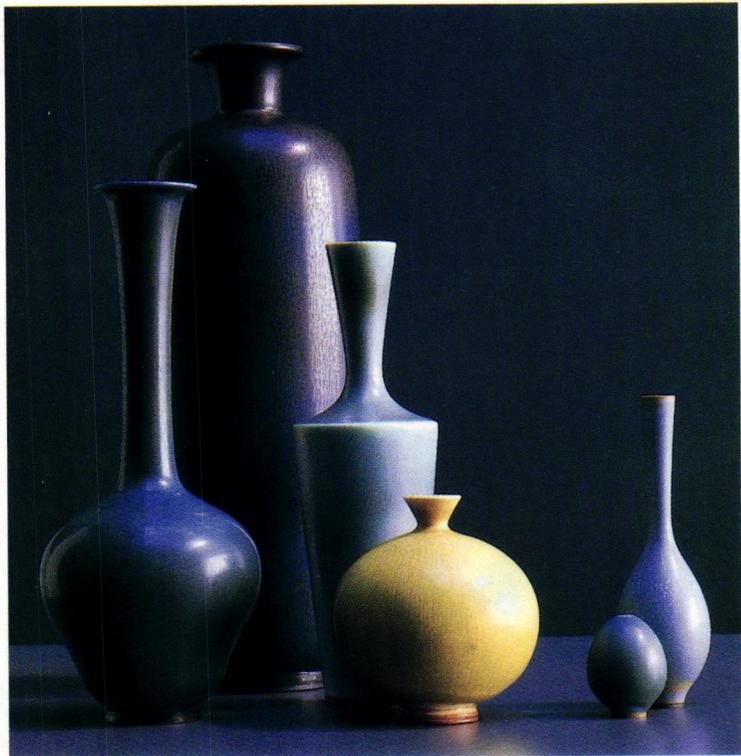


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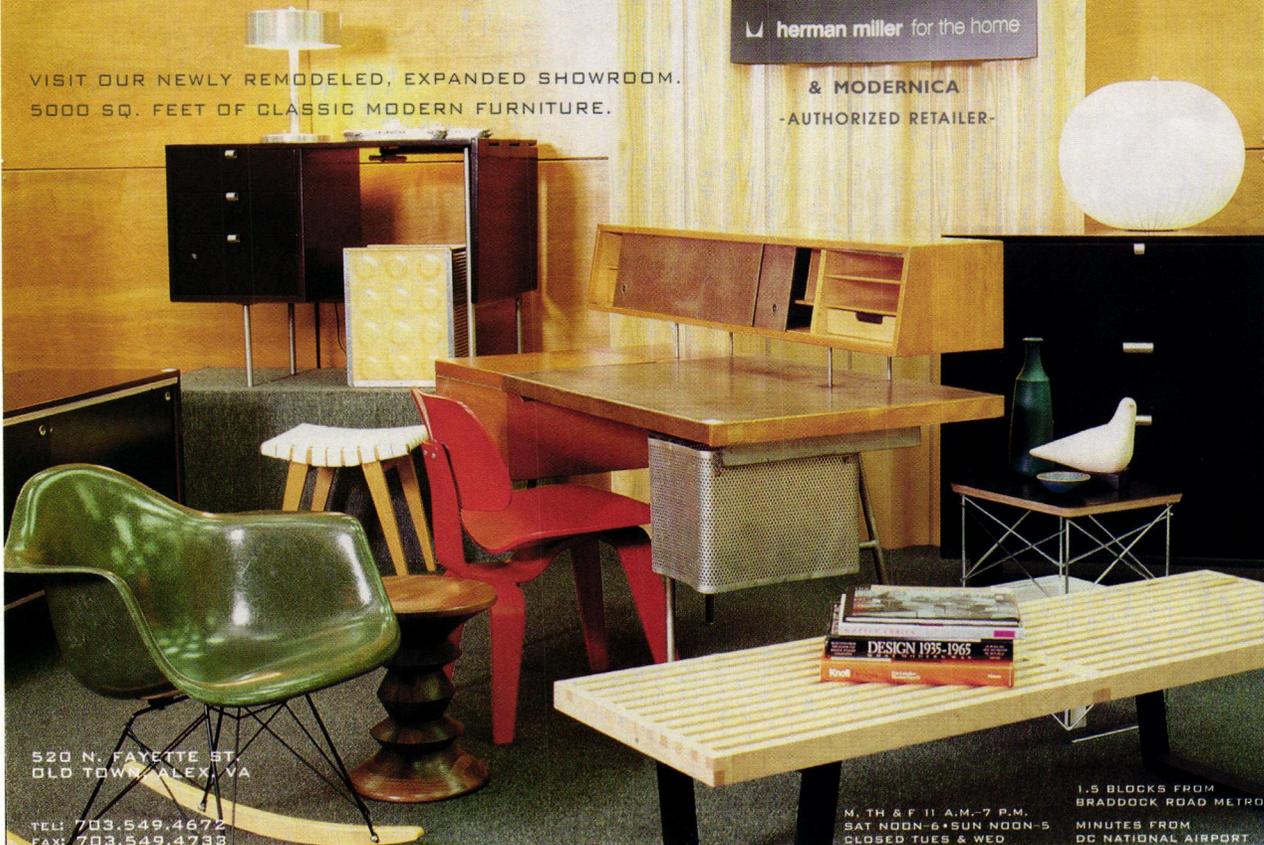


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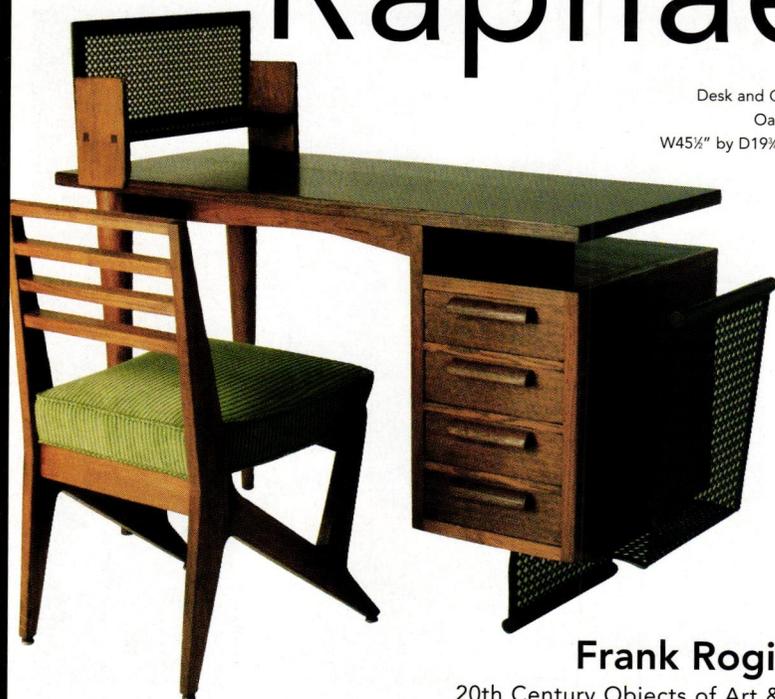
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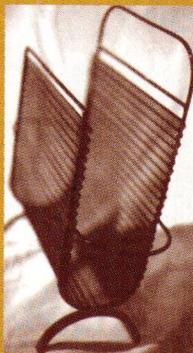
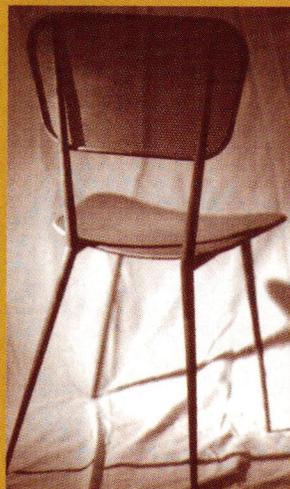
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what's hot



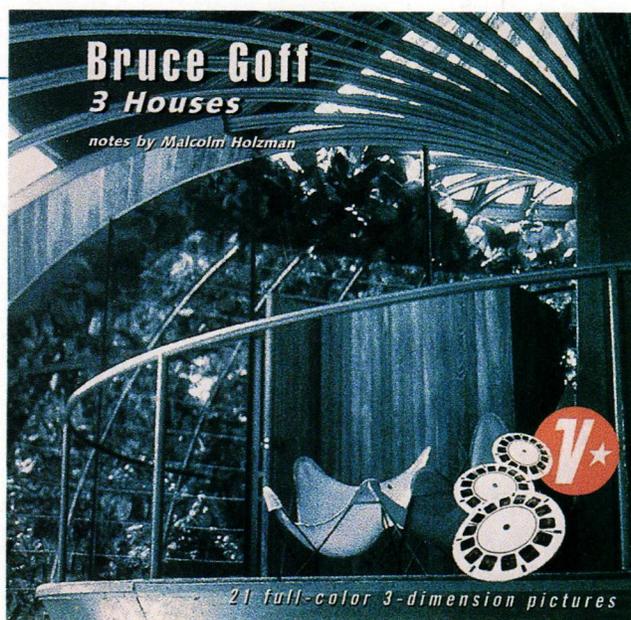
Clockwise from top: *Savoy* clear (item #3928) \$145, Large sea foam green (item #21373) \$120, Small clear (item #71987) \$48, Slim yellow (item #21546) \$105.

**Spring Blooms** These now famous free-form vases were designed by **Alvar Aalto in the 1930s**. The

*Savoy* (rear), designed for use in the Savoy restaurant in Helsinki, is represented in the Museum of Modern Art's permanent collection. To commemorate the 100th anniversary of Aalto's birth, his classic vase in

the original "clear 1938" tone (sea foam green) has been reintroduced. Made in Finland by Iittala of lead-free crystal blown into molds. Available from the Museum's Design Store Catalog (800) 447-6662.

## What's Hot Items To Take Note Of



### The Third Dimension

Architect Bruce Goff (1904-1982) is recognized as one of the 20th century's great creative geniuses. The spatial and textural qualities of his work can now be better understood and enjoyed with the release of *Bruce Goff: 3 Houses*, a packet of 21 full-color third dimension (3-D) photographs on three View-Master reels.

Each reel contains seven interior and exterior views of one of Goff's extraordinary houses: The Ford House (1947; Aurora, Illinois); The Bavinger House (1950; Norman, Oklahoma); and The Joe Price House & Studio (1956-1974; Bartlesville, Oklahoma), known as *Shin'enKan*, which was completely destroyed by fire in 1996. Included in the packet are notes on Goff's work contributed by architect Malcolm Holzman, and thoughts by Goff himself on the nature and limits of photography.

The three reels are accompanied by a limited-edition, black plastic View-Master stereoscope. \$26.95 + \$3 shipping within the U.S. (800) 695-5768, or (508) 428-2324.

### Decades of Carpet

According to Jack Fields, president of the custom carpet manufacturer Edward Fields, it was the introduction of a series of Raymond Loewy-designed carpets by his father's company back in 1952 that launched the concept of "area rugs." Previously most homeowners had used wall-to-wall carpeting. Loewy's designs have recently been relaunched by the company, including *Picnic Blanket* shown at right. Available through interior designers. Edward Fields (212) 310-0414.



### Modern Cabinetry

With a nod to the designs of Florence Knoll, Christine Fletcher Ingraham and Gregory Cameron Spiggle - the husband and wife team of Fletcher Cameron Furniture - create high-end furniture which combines excellent design criteria with a signature use of materials, resulting in a distinctly modern style.

Shown below is their *Plinth Design* dresser, part of an integrated system of cabinetry distinguished by its low brushed aluminum pedestal and wood casework. The design is available in walnut (shown), cherry, maple, or ebony-harwood, and can be customized as a credenza, file storage, and more.

For further information, contact Fletcher Cameron Furniture at (203) 453-0546, or visit their web site at [www.fletchercameron.com](http://www.fletchercameron.com).



### Table Top Lounge

If ever there was an icon of classic modern design, it would have to be the Eames Lounge Chair and Ottoman. Created in 1956 by Charles and Ray Eames, the lounge has been in production by Herman Miller ever since. Recognized with a placement in the permanent collection of New York's Museum of Modern Art, as well as the Vitra Design Museum in Germany, the Eames Lounge Chair and Ottoman has recently been added to another collection as well - the Vitra Design Museum miniatures collection.

Each piece in the Vitra miniatures collection is a precise replica (1:6 scale) of the original in terms of design, material, and color. The newly added Lounge Chair and Ottoman, in cherry veneer with black leather upholstery, is available for \$390 through Deco Echoes. Call (800) 695-5768, or (508) 428-2324. To view the entire Vitra miniatures collection visit [www.deco-echoes.com/catalog/vitra.html](http://www.deco-echoes.com/catalog/vitra.html).





### Atomic Age Chandelier

The Rejuvenation Lamp & Fixture Company of Portland, Oregon specializes in reproduction lighting from gas fixtures through Colonial Revival, Arts & Crafts, Art Nouveau, Art Deco, and Modern. Many of the fixtures are "document," meaning they have taken an original and duplicated every part exactly. Original tooling is often used, and over half of the glassware is produced from original molds.

The *Fairhaven* chandelier shown at left, part of their Atomic Age Collection, is available with a wide selection of shades including the #044CE as shown, and three modern American "slip shade" options. Shown in polished nickel, the *Fairhaven* is also available in 10 other finishes. 19" diameter, 30" standard length, 5" ceiling canopy, 1 7/8" shade holder, 60 watts maximum. \$403 as shown.

To order a free 76-page catalog featuring over 250 lamp styles, call their toll-free request line at 888-3-GETLIT, or toll-free fax line at 800-LAMPFAX, or write to Rejuvenation Lamp & Fixture Co., 1100 SE Grand Avenue, Portland, OR 97214.



### Saarinen's Blue Suite

In the 1920s Finnish designer Eliel Saarinen was commissioned by the industrialist George G. Booth to design the campus of the new Cranbrook Academy of Art near Detroit. Cranbrook, often called the "Bauhaus of America," gave rise to new trends in architecture and design in America.

Born out of this time, the *Blue Suite* was designed by Saarinen in 1929. M2L is producing an authorized and licensed reproduction of the *Blue Suite* chair (above), along with an accompanying settee and additional pieces. All pieces are numbered and marked with a Saarinen emblem. For further information contact the M2L showroom at the D&D Building (212) 832-8222, or the Washington Design Center (202) 863-2221.

### Eames Toy Tops

Eames Demetrios, the grandson of Charles and Ray Eames, has recently taken over the Eames office. His mission statement - to "communicate, preserve, and extend the Eames legacy." His efforts along this path include this set of four toy tops, each displaying an image from the Eames archives. Four wooden tops (1 1/2" dia.) with black screen-printed designs. \$12 + \$3 shipping. (800) 695-5768.



### Charles, The Sofa

"Details are not details, they actually make the object" declared Charles Eames. Inspired by this observation, Antonio Citterio designed the new *Charles* modular seating system for B&B Italia. Conceived as a system of interchangeable and complementary parts: a sofa, day bed, corner unit, ottoman, armless unit, chaise lounge, and an angled unit, the sections have the same inclination of arms and backs so the disparate parts interlock together as one. The exposed L-shaped feet in high gloss aluminum give the system a strong signature. Sink into *Charles* and discover how flawless detailing creates simplicity in design and comfort. B&B Italia (800) 827-1697.

## What's Hot



### Jean-Pierre Tortil Collection

After working for eight years under the direction of Andrée Putman at Ecart International, Paris-based designer Jean-Pierre Tortil set out on his own to be a designer and consultant for private clients. The Jean-Pierre Tortil Collection, which he designed exclusively for Niedermaier, is his first American debut. The collection combines such materials as powder coated steel, chrome, frosted paper, mahogany stained oak, and a very fine gray wool felt fabric. The resulting look is evocative of French forties styling yet perfectly suited to today's modern living.

Shown above is the *Libris* bookshelf (\$995), and *Capiton* armchair (\$2,325) which is also available as a 96" sofa. Below is the *Edo* wall console (\$1,985), and the *Hanoi* coffee table (\$1,750). Also available but not shown is the *Cubist* folding screen (\$1,695), which is extremely similar to Eileen Gray's celebrated block screens.

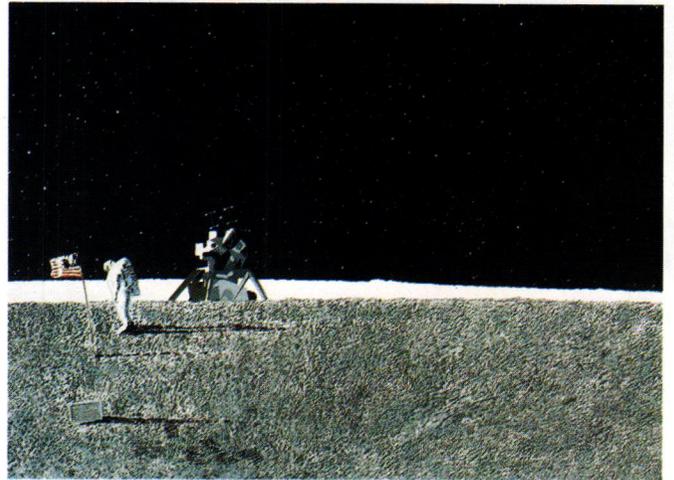
For further information on the Jean-Pierre Tortil Collection contact Niedermaier at (773) 528-8123, or visit their web site at [www.Niedermaier.com](http://www.Niedermaier.com).



### Rediscovered Paper

Rediscovered Paper, which specializes in architectural and industrial paper of the 20th century, is making available the remaining lithographs from the historical run by renowned industrial designer Raymond Loewy.

In 1978 Raymond Loewy struck a series of limited-edition graphics depicting some of the landmark designs of his illustrious career. Each piece was numbered, inspected, and initialed by hand in pencil by Loewy. The entire set contains nine designs - *Hydrofoil*, the *S-1* and *T-1* locomotive, *Avanti*, and *Air Force One* depict important historical achievements in Loewy's career. The other four document the designer's extensive work with NASA and consist of *E.V.A.*, *Space Taxi*, *Skylab*, and *Moonlanding* (below). The prints range in price from \$800-1,400 and print documentation is available upon request. Rediscovered Paper (415) 864-1089.



### Lounger's Journal

Record the hi-fi's, hi-balls, and the hi-life in this quintessentially cool Lounge Lizard Journal. With its snazzy faux lizard cover and fabulous retro art, this journal is an accessory that no bachelor (or bachelorette) should be without. Included is a sheet of retro stickers to help mark the swankiest moments in your hip life! Hardcover, 5 3/4" x 10 3/16", 128 pages. \$18.95 + \$4 shipping within U.S. Call (800) 695-5768 or (508) 428-2324. (Avail. after April 15)



### Modern Mistake

In our last issue we featured the mobiles of designer Frank André of AgitPop studio. Inspired by the works of Calder and the lithographs of Miro, André creates his wonderful large, colorful mobiles entirely by hand of sheet steel and sheet aluminum connected by tempered spring steel. The mobiles are available through a number of modern furniture boutiques in New York's SoHo district, or directly from AgitPop. However, due to an editing error the telephone number for the studio was listed incorrectly. The correct number is (718) 237-5989, or you may send e-mail to [andre122@aol.com](mailto:andre122@aol.com).

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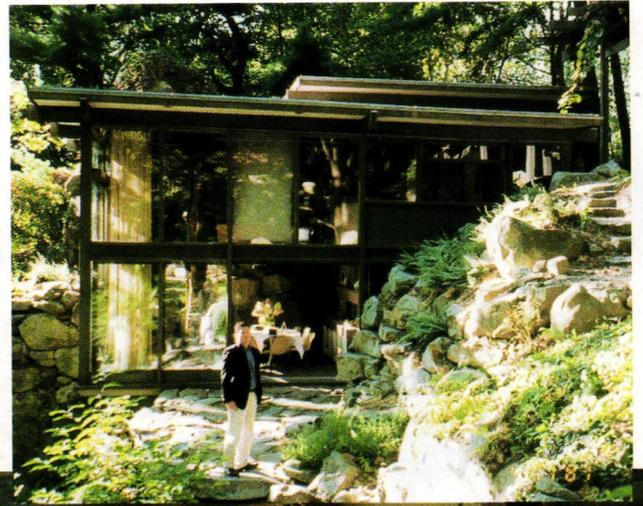
## Major Housecleaning Set For Design Landmark

Efforts are underway to turn the home of one of America's foremost designers into a living legacy of his constant pursuit to bring good design to everyday living while maintaining an aesthetic harmony with nature.

The home of Russel Wright, known most for designing America's best-selling dinnerware - the *American Modern* line - was accepted onto the National Register of Historic Places last year. Poised on the edge of a quarry near the Hudson River in New York, Wright's *Dragon Rock* is one of the nation's more "modern" landmarks which often date hundreds of years old. Dragon

Rock was built during the 1950s and completed in 1961, according to John Doyle, Executive Director of the non-profit corporation which oversees the property.

Dragon Rock sits in the middle of Wright's 80-acre property, *Manitoga*, which in Algonquin means "Place of the Great Spirit." Previously logged and quarried, Wright labored for over 30 years to transform the scarred landscape to its present state. Besides being a self-styled naturalist, Wright was trained as a theater designer and sculptor as well. "Though the landscape appears natural, it is actually a carefully designed backdrop of native trees,



“In this increasingly mechanized civilization, our homes are the **one remaining place** for personal expression, the place where we can really **be ourselves**. But in actuality they are more often than not undistinguished and **without individuality**, monuments to meaningless conformity.”  
 - Russel Wright<sup>1</sup>



OPPOSITE PAGE: Dragon Rock overlooks the quarry pond. THIS PAGE, CLOCKWISE FROM TOP LEFT: Wright created an elaborate system of one-way paths throughout his property “journeys into the secrets of the forest.” • Avid Wright collector Paul Savidge of New Hope, PA stands in front of Dragon Rock during a September house tour. • Wright’s son-in-law Adam Anik sits in front of the window of the Great Room at Dragon Rock. • The view from the kitchen level into the Great Room of Dragon Rock showcasing the immense rock fireplace in the corner.

ferns, mosses, and wildflowers,” according to the property’s web site ([www.highlands.com/attractions/manitoga.html](http://www.highlands.com/attractions/manitoga.html)).

“The overall spatial organization of the property is one of physically and visually interconnected rooms, with the most dramatic being those around the quarry,” reads part of the application for National Register status. “The experiences he established throughout the landscape were varied and flexible. For although he designed the landscape based on a directed sequence, the sequences changed depending on the time of day, season, and Wright’s continual adjustment of particular landscape features.”

Of Dragon Rock, Wright said, “I wanted to prove that a house of good contemporary design could be as livable as traditional ones; that it could be romantic, sentimental, even lovable despite the use of improved technology. My second aim in designing this extensive project was to tie the house to the land by using only the native materials outside as well as inside.”

The main support of the house is a 100 year-old cedar tree that Wright found by a nearby stream which is surrounded by stone > 76



**A home of its own for the telephone...**

A reader wants to know about her wrought iron telephone stand. Well, these little stands were all the rage during the post-war budget-minded 1950s. The one you have was typical of the practical/affordable items offered to the gadget-minded homeowner. It was produced using perforated steel sheeting, a material made common during the war as a rationing method of steel fabrication. Your modest little stand was designed in 1951 by Richard Galef for Ravenware (they produced metal objects using perforated steel sheeting, and these items were always painted black). This company also produced other household items such as waste baskets, lamps, and other modern-styled knickknacks.



**"I'm not a designer, I'm a scientist!"**

"We used our Chemex® coffee maker but it cracked when we heated it. What did we do wrong?" asked a visitor to the recent Deco show in San Francisco. Okay, my guess would be that you had no directions when playing with this kitchen instrument for brewing.

The Chemex coffee maker was designed by Dr. Peter Schlubohm in 1942. In interviews and print ads he would always promote himself as a scientist, stating his inventions looked modern as a result of scientific investigation and theory. Design was merely a by-product for the good doctor, who once said "Not money, not glory, but perfect performance rewards an inventor." But, for perfect performance you gotta read the directions. In doing so it is explained that the coffee maker is to sit on top of a low flame - with a little spacer between the flame and the glass - which prevents shattering. The safest way to use your Chemex is with the optional "flash waterbath" unit - a little copper pan which you fill with a bit of water and place the Chemex coffee maker into on top of the stove to take the heat shock away from the glass coffee maker.



Still in production in its original form, and available from your better housewares departments, the Chemex coffee maker can be useful for other household chores if you haven't joined the coffee generation. Sadly, it is the only design out of over 40 wild objects invented for the home by Dr. Schlubohm that is still in production today.

*Steve Cabella has been collecting modern furniture, products, and design facts for nearly 20 years, and he is happy to answer your questions and share your interests. Write to (include SASE): Steve Cabella, Modern i Gallery, 500 Red Hill Avenue, San Anselmo, CA 94960.*

**Playboy on design**

If you want to see six top American designers posing in one room, get the July issue of *Playboy* magazine. The July issue from 1961, that is. This great article on modern decor features a stunning group portrait of Wormley, Eames, Nelson, Bertoia, Risom, and Saarinen (with their clothes on). The article, written by John Anderson, features dozens of revealing photos of your favorite models of American contemporary furniture. Mr. Anderson gives plenty of advice on how to decorate that swinging bachelor pad, along with the actual list prices for the top designs of 1961. This is one copy of *Playboy* you really can tell your friends you bought just for the articles. P.S.

That little bunny profile that appears on every issue of *Playboy* since 1954 was designed by Hugh Hefner himself. A man of talent as a cartoonist. 

**A few quick answers...**

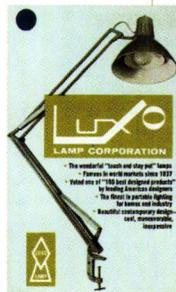
Akari lamps, those tissue paper and bamboo lamps designed by Isamu Noguchi, were offered in over 20 different licensed versions by 1960.

Sorry, but Raymond Loewy's 1937 aerodynamic tear drop-shaped pencil sharpener was never put into production. Too bad, it *looks* like it would sharpen your pencil really fast.

The original colors of the *Round Up* stacking storage system (the first furniture to be made of injection-molded ABS plastic) designed in 1969 by Anna Castelli Ferrieri for Kartell were white, black, red, yellow, mint green, and (?)mushroom.

**Lots of Luxos...click**

The folks at the Luxo Lamp Corp. want you to know the difference between a real Luxo lamp and the millions of copies out there. The real Luxos, the staple of flexible lighting used by every young artist, architect, designer, and engineer since 1937, are always stamped "Luxo" near the base. The models made before 1959 have a metal lightbulb shield, and no plastic parts anywhere on the lamp. Popular colors were black, salmon, mint green, and gray.

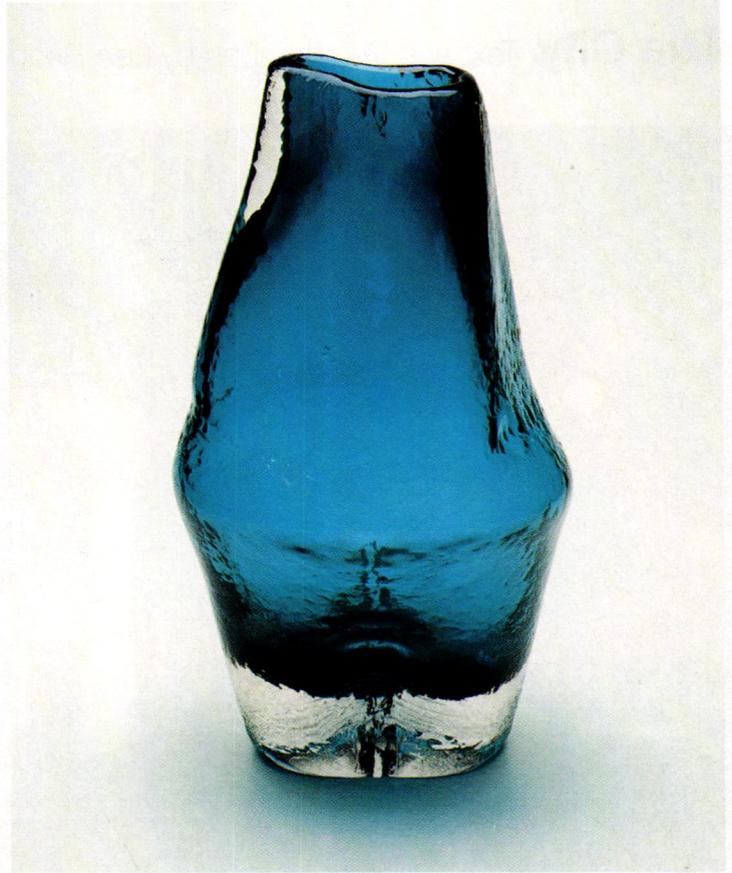


# ODELAS ANTIQUES

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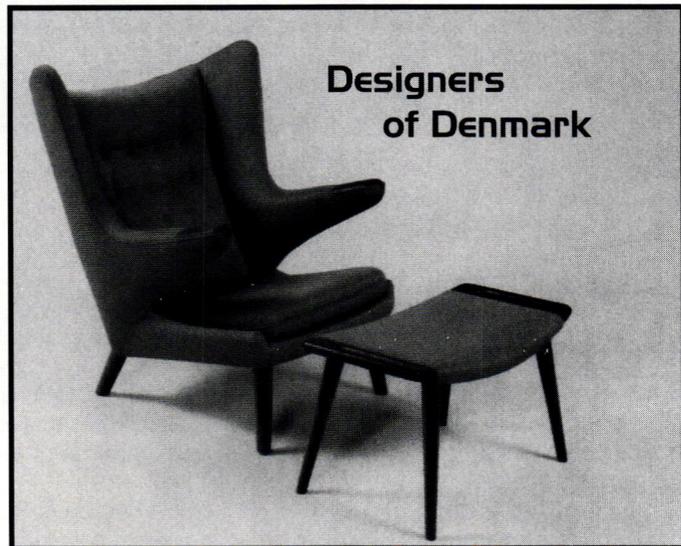
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Vaso Informale, Venini e C.  
 Design: Fulvio Bianconi 1968, High: 42 cm.  
 Ref: Catalogo verde No. 711  
 Gli artisti di Venini, Page 157, Photo 235



# DENMARK 50

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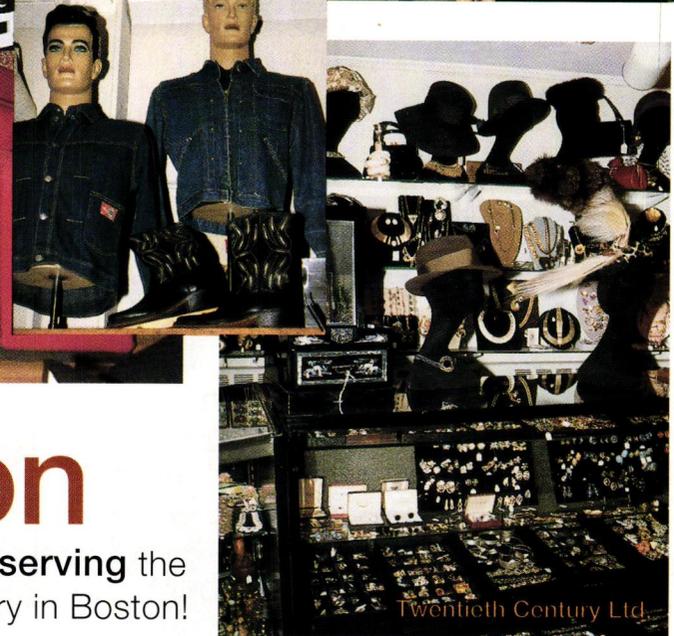
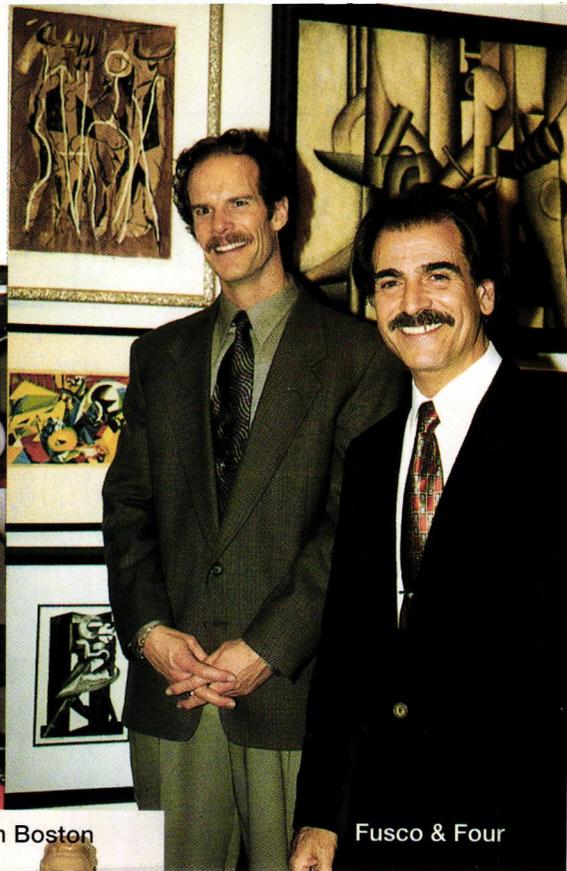
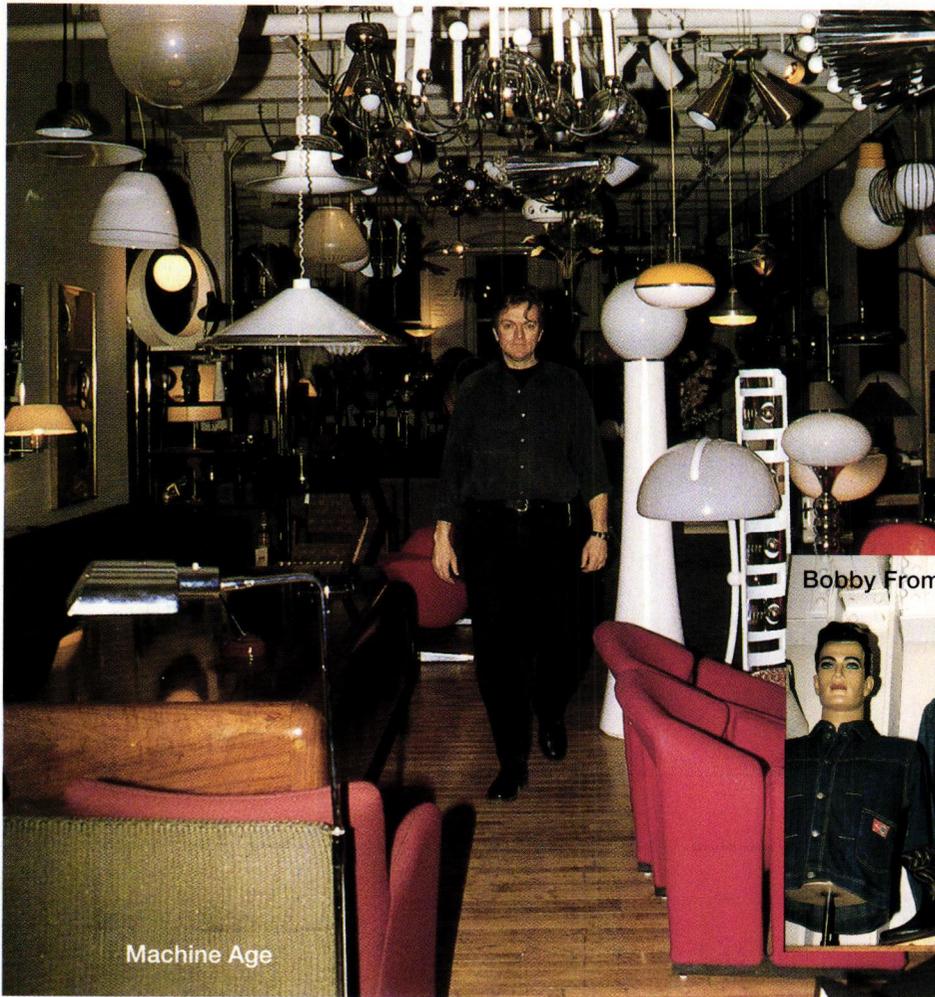
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## In The City Text and Photographs by Lise Beane



# You'll find it in **boston**

Collectors love this city that has a passion for **preserving** the past and **shaping** the future. Celebrate the century in Boston!

**On the Modern Trail** 20th century fever has hit! With only two years left 'til the end of the century, the excitement is beginning to build. As the great 20th century comes to a close, it's apparent that many people are not quite ready to let it go. Instead, residents and a record number of visitors are here in the city of Boston busily collecting vestiges of the best of the last 100 years.

Last year 11.1 million people visited Boston. While 28% reported having visited a historic site, 39% reported going shopping. With its 350+ year history of preserving art and culture, Boston is one of best places to go shopping in America - especially for antique and vintage items. It offers collectors a diverse, in-depth, and detailed selection of objects to choose from in almost every field.

I've met people in Boston who have collected the most wonderfully unusual things. Even the smallest subjects are studied, organized, and exhibited in this city of scholars. Last January the Boston Public Library (founded in 1848) had a show entitled "Sweet Memories: A Mini History of the Printed Handkerchief" featuring the collec-

tion of printed floral handkerchiefs from the 1940s and '50s of local resident Phoebe Erb Gallagher. The people here care about the art and history of the things around them and take the trouble to preserve them.

If you plan on visiting Boston and have a passion for collecting or just enjoy an hour or two of browsing, you may want a few ideas for shops, centers, and galleries to see. I've put together an eclectic list encompassing a variety of interests based on my own 20 year history of hunting and poking through every nook and cranny in and around Boston. I'm sure my list will miss quite a few places that you may find, but that's the fun of collecting in an area that's so rich with opportunities to explore.

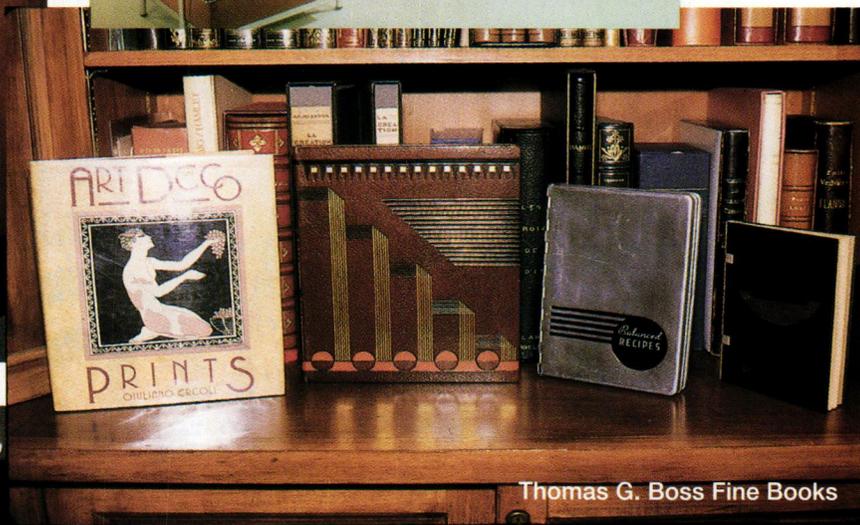
Picturesque **Charles Street** in the Beacon Hill section of Boston is the city's most well-established street for shops featuring antique and vintage goods. Most of the shops here concentrate on fine furniture and antiques from the 19th and early 20th century and can be pricey, but there are still finds to be made in textiles, pottery, > 76



Antiquers III



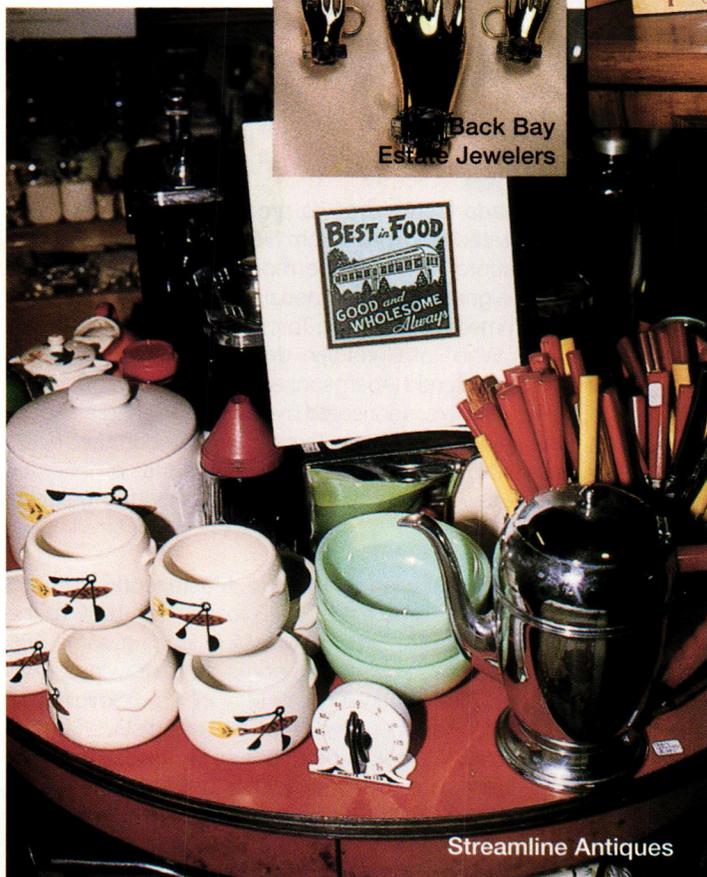
The Morson Collection



Thomas G. Boss Fine Books



Back Bay Estate Jewelers



Streamline Antiques

Our Boston **picks** are an eclectic mix including some stores in **out of the way** places

**Machine Age**, 354 Congress Street, Boston. Incredible 20,000 sq. ft. store of 20th century modern and contemporary furniture and accessories. Extensive selection from the '30s-'70s American, Danish, and Italian. Seen is owner Normand Mainville. (617) 482-0048.

**Fusco & Four**, Boston. Fine art paintings, prints, watercolors and other works of art on paper from 1900-1960; WPA, Social Realism, Regionalism, Art Deco and Modernist movements. Seen are Robert Four and Tony Fusco. Call for an appointment: (617) 787-2637.

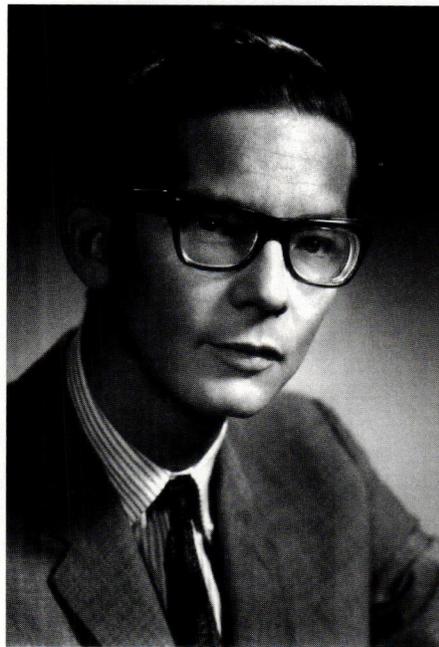
**Twentieth Century Limited**, 73 Charles Street, Boston. An in-depth assortment of top vintage designer costume jewelry, dazzling tiaras, chic cocktail hats, little evening bags, and other essentials for a fashionable night out on-the-town. (617) 742-1031.

**Bobby From Boston**, 19 Thayer Street, Boston. An in-depth selection of men's (and some women's) antique and vintage apparel and accessories. Classic British blazers, riding jackets, cool American denim, and more. Call for an appointment: (617) 423-9299.

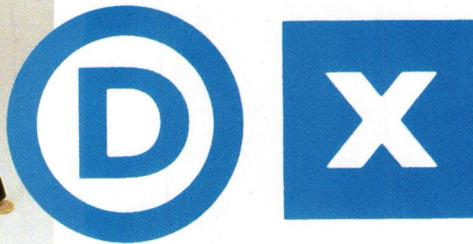
**Antiquers III**, 171A Harvard Street, Brookline. Vast selection of Frankart lamps, French Schneider art glass vases, and Icart prints, plus chaises, chandeliers, and other 20th century decorative objects beautifully displayed. Shown is a Sidell bar, late '20s. (617) 738-5555.

**The Morson Collection**, 31 St. James Avenue, Boston. Offering an extensive range of exactly reproduced Bauhaus classics from the Italian manufacturer Alivar, including designs by Jean Michael Frank and Le Corbusier. Shown is Le Corbusier's *Petite Confort Series*. (617) 482-2335. > 78

## Modernism, eh? Reporting on Modernism in Canada. Text by Cora Golden



FAR LEFT: Stefan Siwinski's three-legged dining chair, from the permanent collection of the Design Exchange, Toronto. LEFT: Designer Jan Kuypers in 1967. BELOW LEFT: Design Exchange logo.



Just one year after forming a Permanent Collections Committee, the Design Exchange, Toronto, has amassed over 80 objects for its permanent and study collections.

The objects, including furniture, lighting, and decorative arts from post-war to present, are on display until April 19, 1998 in the facility's Exhibition Hall.

Working to preserve Canada's vanishing design heritage, curator Rachel Gotlieb has assembled items such as Winnipeg designer William Trott's elegant aluminum floor lamp; the personal desk of John C. Parkin, a leading Canadian modernist architect of the 1950s and '60s; and an excellent example of Robin Bush's *Lollipop* seating.

To promote awareness of Canadian design, the DX has also collected extensive resource materials including reference books and period magazines, and has created a digital *Encyclopedia of Canadian Design*, soon to be accessible via the Internet.

Dealers, collectors, and design professionals and their heirs have donated objects to help create the first, and only, collection of modern Canadian industrial design. The DX actively seeks donations, particularly from the 1940s and 1950s, to further enhance their collection. If you have items or are willing to publicize an acquisitions drive in your area, contact Rachel Gotlieb at tel: (416) 216-2125, or fax: (416) 368-0684.

### Memorial For Kuypers

Late last year, Canada lost one of its preeminent designers, Jan Kuypers, who emigrated to Canada from Holland in 1951, and originally settled in Stratford, Ontario. The modern chairs, tables, and other objects he designed while at Imperial Furniture established his reputation almost immediately. Later in Toronto, Kuypers worked with a veritable "Who's Who" of Canadian designers, including Frank Dudas, Julian Rowan, Gerald Adamson, and Ian Norton.

A memorial for Kuypers, sponsored by the Royal Canadian Academy of Arts, was held at the Design Exchange in December, 1997. He was remembered by his many friends and peers as a generous intellectual who created objects that were simultaneously beautiful and useful.

### At The Museums

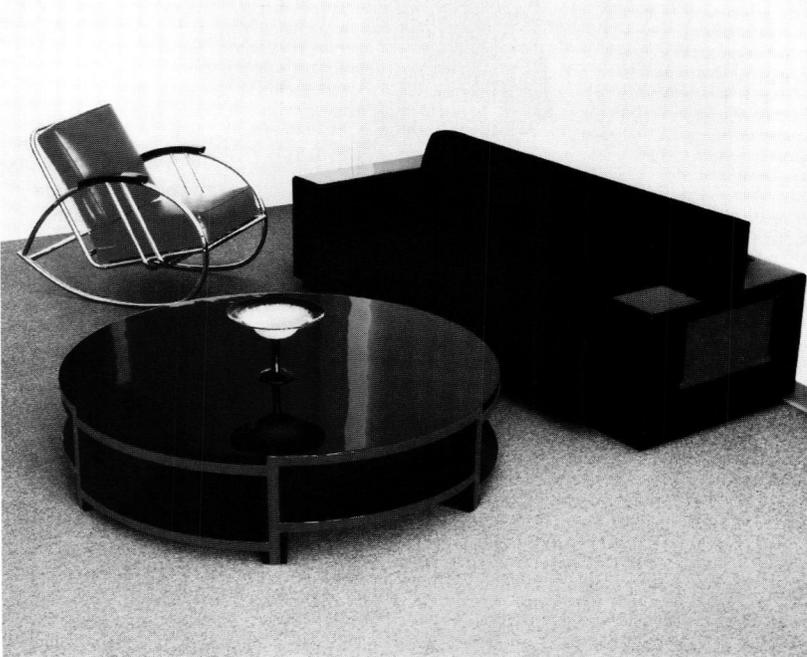
The exclusive Canadian showing of "Picasso: Masterworks from the Museum of Modern Art" will be held April 3 to July 12, 1998 at the **National Gallery of Canada**, Ottawa. MoMA is lending some 100 works, including paintings, sculptures, prints, and drawings from Picasso's long career. Also continuing until May 24 is an exhibition of photographs by Yousef Karsh entitled "Portraits of Artists." Famous visages include Chagall, Warhol, and of course, Picasso.

The National Gallery has released a series of CD-ROMs featuring its 16,000 Canadian works: the first includes historical works (1700 to 1914), the second between 1915 and 1949, and the third features works between 1950 and 1996. Works are categorized within >78

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## Spotlight Text by Cora Golden. Photographs by Troy Paul



LEFT: Long black crepe spiral sheath, c.1935, by Schiaparelli which sold at the November 12 William Doyle Couture auction for \$10,350. BELOW: An elegant Schiaparelli raincoat from the early 1950s.



# Shocking Talent

Schiaparelli **survived** Chanel's put-down as "that Italian artist and dressmaker" and became the **world's first** fashion doyen

Italian-born designer Elsa Schiaparelli lived until age 83. At the time of her death in 1973, not only had she witnessed a profound change in the world of couture, she had been one of the key agents of that change.

Although Schiaparelli's most productive fashion period was an astonishing 30 years long (from the late 1920s to the late 1950s), it wasn't vast enough to contain her prodigious talent. Innovations now deemed commonplace were her invention: couturiers "branding" fragrances, international licensing agreements, and collaborations between artistic disciplines.

Her work, too, was one-of-a-kind. Not satisfied merely to sculpt fashion from exquisite fabrics for the world's elite, she insisted on imbuing her designs with wit and a touch of surrealism. A hat constructed as if it were an upside down shoe was only the beginning. Schiaparelli and her devious partner in crime, Salvador Dali, went on flights of fancy such as a trompe l'oeil ripped and torn couturier dress: a surprising precursor to punk.

The madcap style, however, never detracted from the business at hand. A single mother of an ailing child, Schiaparelli was a highly motivated business woman who always retained ownership of her once-vast empire. To execute her detailed embroidery, sequin, and

beadwork, Schiaparelli employed over 2,000 people in 26 locations. And, she was known for controlling the quality of every detail. The result? Many of her designs are housed in museums rather than private collections.

Ordinary citizens, however, can collect objects borne from Schiaparelli's fertile mind. Sixty years of designing means her imprint exists on a myriad of items: hats, shoes, scarves, toiletries, jewelry, and more. Good quality products are still available at reasonable prices. Rebecca de Vitalis of Toronto has assembled a wide-ranging collection that characterizes the breadth of Schiaparelli's career.

Like her chief rival, Coco Chanel, Schiaparelli inhabited a rarefield world. Picasso, Jean Cocteau, and Man Ray were friends; Wallis Simpson (later the Duchess of Windsor), Marlene Dietrich, and Talullah Bankhead were clients. A young Katherine Hepburn modeled her "Madcap." An encounter with Mae West became the inspiration for Schiaparelli's famous perfume entitled *Shocking*. For these clients, a little bit of shock was a good thing, as long as it was underpinned with the most meticulous craftsmanship. Schiaparelli never failed to deliver.

### From Cowboys to Dada

Her work was also marvelously prescient. Fifty years ago, she de-



Not satisfied merely to sculpt fashion from exquisite fabrics for the world's elite, Schiaparelli insisted on imbuing her designs with **wit** and a touch of **surrealism**.



OPPOSITE PAGE: A variety of Schiaparelli accessories, including amusing branded playing cards; bottle design for *Shocking* perfume; catalog of toiletries and accessories; dusting powder in oversized pink package; bon bon style, heart-shaped packaged soaps; and more. THIS PAGE FROM LEFT: A conservative sweater with whimsical poodle details. • A woven straw hat made in Italy to Schiaparelli's exacting standards joins a signature-style turban featuring encased feathers, a shocking pink hat box, a daring bathing costume, and sparkling shoes. • Costume jewelry bracelet based on water lilies; drapery-style bracelet, complete with faux tassels.



signed clothes and accessories in transparent fabrics that now waft down today's runways. She also introduced the zipper and synthetic fabrics to the couturier crowd. The broad-shouldered, nipped waist style favored by Hollywood stars was a Schiaparelli trademark. She was the first to pair an evening gown with a bolero jacket, and to popularize the box jacket.

Schiaparelli drew from a wide circle of influences: from Dada artists to the fountain at Versailles. Annual collections were often based on themes such as the zodiac, the circus, and American cowboys. A recurring personal symbol was the *Great Bear* constellation. Apart from fashion, Schiaparelli also had a rich "other" life: she lived in Paris, New York, and Tunisia, and worked tirelessly for humanitarian causes. These outside influences fueled her creative spark.

Her full-blown imagination, however, asserted itself in accessories. The hand embroidered passementerie work executed for Schiaparelli by the French firm Lesage is justifiably legendary. So is her creative employment of fasteners: one suit features buttons that are miniature hand mirrors; another has coffee bean-shaped buttons. She developed handbags that light up or play music when

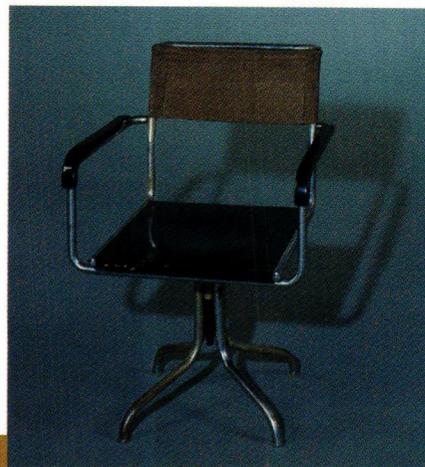
opened, and made a hat in the shape of a pork chop.

Schiaparelli hit her stride when she introduced the world to the color "shocking pink." She packaged everything from designer soaps to nylons in bright pink. Most aptly, her autobiography was entitled *Shocking Life*.

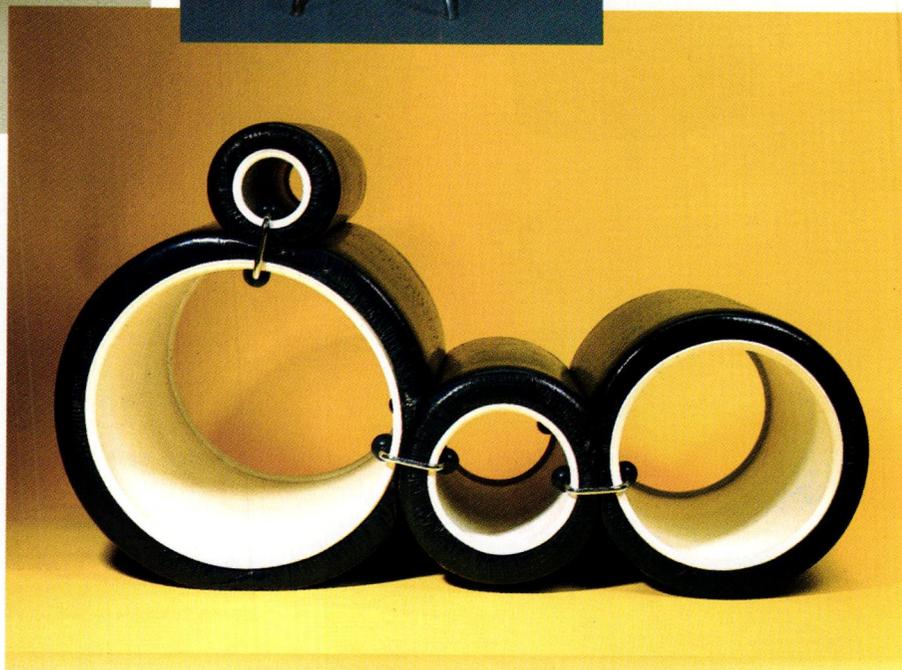
The "shocking" theme, and subsequent perfume brand, resulted from Schiaparelli's participation in a Mae West film. West refused to travel to Paris for fittings; Schiaparelli was unable to travel to Hollywood. The compromise? West's considerable dimensions were captured in a dressmakers' form and shipped overseas. The famous form became the inspiration for a perfume bottle, and the rest is history. Later, Schiaparelli developed other fragrances such as *Zut*, *S*, *Sleeping*, and the extremely rare *Roi Soleil*, but *Shocking* remained her signature scent.

Schiaparelli understood the value of merchandising early on. She created "branded" products that broadened her market appeal and brought designer cachet to the masses. Everything from cocktail party invitations to bubble bath was created or licensed. She was also an early pioneer of exceptional packaging: elegant pink pantyhose >80

**Echoes Abroad** The Modern Market in Europe. Text by Simon Andrews



CLOCKWISE FROM FAR LEFT: The *Atomic* coffee machine, c.1947. From CSK's November 12 Modern Design sale; Thonet *B7A* desk chair by Marcel Breuer, c.1926; Joe Columbo's 1969 *Tube* chair; Oak *Steltman* chair by Gerrit Rietveld, c.1963.



In response to the increasingly solid **demand** for good 20th century design, the **London salerooms** of Christie's, Sotheby's, and Bonhams will host a total of **eight sales** of relevant material in 1998, up from seven in 1997

The last sale of 1997 was the November 12 sale of Modern Design at Christie's South Kensington. Good pre-war furniture continues to be in demand, with examples of work by Marcel Breuer (1926 Thonet *B7A* desk armchair £2,600; 1936 Isokon *Short* chair £5,000), and Gerrit Rietveld (1924 steel coatrail £2,800; 1963 *Steltman* chair £5,500) generating strong bidding. Other strongly competed for items included a scarce Willy Guhl one-piece concrete lounge chair from 1954, which realized an energetic £3,000 against a moderate £300-400 estimate; an early example of Saarinen's *Womb* chair and ottoman, retaining near perfect original fabric, which was carried away at £800; and the highest price of the sale being taken by a good original example of Joe Columbo's 1969 *Tube* chair, selling for £7,200

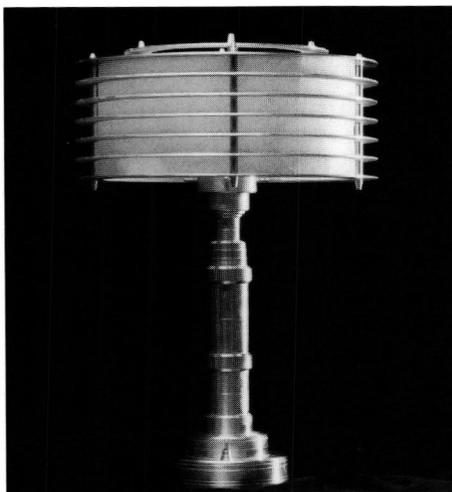
against a £4,500-5,500 estimate.

The first of the 1998 sales is Bonhams' late February sale of Design. Of prominence in the pre-war category is a selection of Isokon furniture, including a second example to surface of the rare 1936 Marcel Breuer/Heals upholstered lounge chair. A similar example had realized £11,000 in 1996 at Christie's South Kensington. With an emphasis on contemporary design, the sale includes a good representative selection of the inventive use of materials as expressed by designers in the last 25 years, including Frank Gehry's cardboard *Little Beaver* lounge chair and ottoman (£4,000-6000); Danny Lane's limited edition glass *Solomon Chair No.5* (£10,000-15,000); Shiro Kuramata's steel-mesh *How High the Moon* armchair; and an unusual chair *RCP* (£450-550) by Jane Atfield, produced from reconstituted plastics.

Following closely after this sale is the Christie's South Kensington sale of Modern Design on March 18th, which presents a good selection of pieces by Gerrit Rietveld, including one of the 1963

# DECODENCE

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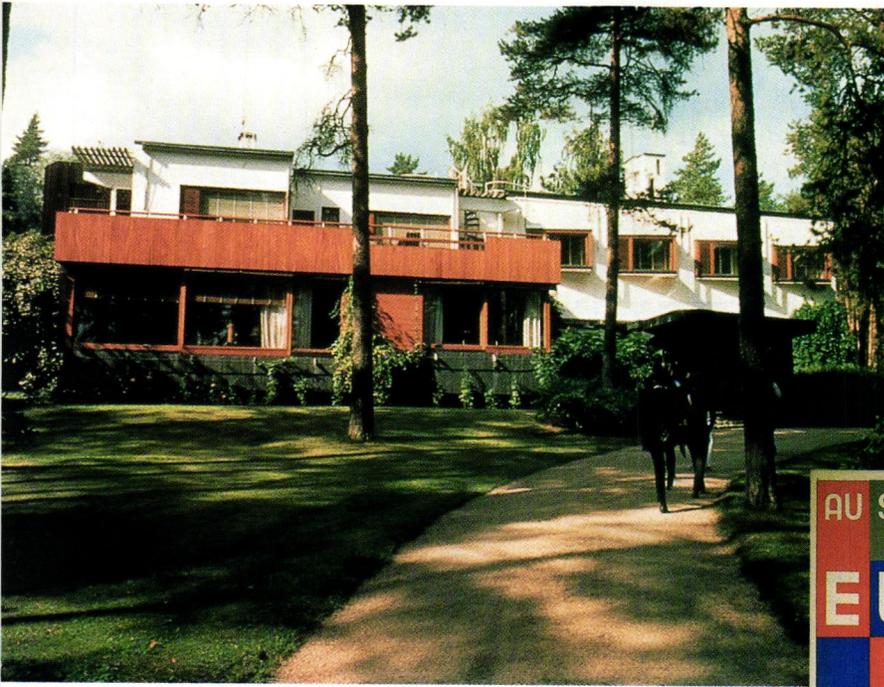
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CLOCKWISE FROM LEFT: Alvar Aalto's *Villa Mairea* house, c.1938-'39, from "Alvar Aalto: Between Humanism and Materialism" at MoMA; Tapio Wirkkala's *Leaf* of laminated plywood, 1951, from "Finnish Modern Design" at the Bard Graduate Center; 1927 poster *Ausstellung Europäisches Kunst-gewerbe (Exhibition of European Arts and Crafts)* by Herbert Bayer, part of the exhibition "Pioneers of Modern Graphic Design" at the Wolfsonian Museum.

### Alvar Aalto: Between Humanism and Materialism

In celebration of the 100th anniversary of the birth of renowned Finnish architect, designer, and planner Alvar Aalto, the Museum of Modern art is hosting the first large-scale retrospective in the United States to present original drawings and models of Aalto's architecture.

During his 54-year career, Aalto completed a large number of diverse commissions, primarily in Finland and Scandinavia, but also in the United States and Europe. These range from cultural institutions such as auditoriums, museums, and libraries, to factories, apartment buildings, churches, and town halls. Aalto is also known for his innovative bent-wood furniture and glass designs. Aalto was in the same generation as Ludwig Mies van der Rohe, Le Corbusier, and Louis I. Kahn, and his career followed a similar development in many ways: a neo-classical beginning; a lucid "functional style;" and important later work characterized by expressive and humanist aspirations, which sought to balance regional with international influences, modern with ancient vernacular architecture, and nature with an increasingly standardized technology.

The Alvar Aalto Foundation granted the Museum of Modern Art unprecedented access to its vast holdings, which have rarely been loaned outside Finland in the last 20 years. In addition, original drawings and models which have never before been seen in the United States have been loaned from museums and private collections in Finland, Sweden, Denmark, and Germany.

The exhibition presents 50 buildings and projects from all phases of Aalto's career. Approximately 175 original sketches and competition drawings, 15 models, and new and archival photographs form the core of the exhibition. There are also several new video walk-throughs of Aalto's most important and best-known buildings. Produced by the Museum, the short films are shown on large screens throughout the exhibition. Full-scale constructions also punctuate the installation and provide visitors with a tangible experience of Aalto's architecture. The constructions include a wall of the unique wedge-shaped bricks from the *House of Culture* in Helsinki, a kiosk from the 1929 "City of Turku 700th Anniversary Exhibition," and more. Round-

ing out the exhibition are examples of Aalto's furniture, glass, and bent-wood sculptures.

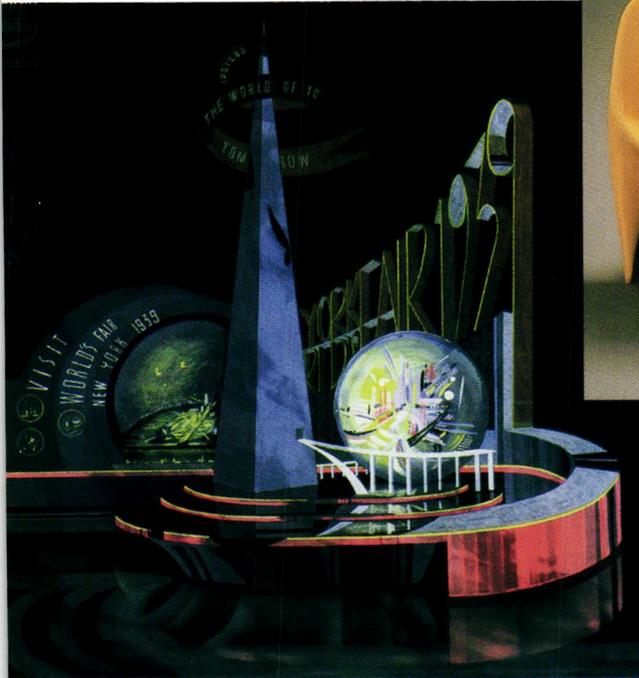
"Alvar Aalto: Between Humanism and Materialism" is on view at the Museum of Modern Art through May 19, 1998. For further information call (212) 708-9400.

### Finnish Modern Design: Utopian Ideals and Everyday Realities

Presently on view at the Bard Graduate Center, "Finnish Modern Design: Utopian Ideals and Everyday Realities 1930-1997" is the most comprehensive examination of Finnish design to be presented in the United States, and the first to extend the study of Finnish design to current production.

In the past, Finnish design has been examined in exhibitions within the broader context of Scandinavian modern design, an approach that failed to adequately represent the unique and highly distinctive qualities of the Finnish contribution. The Bard exhibition places Finnish design "center stage," for the first time allowing it to be the central focus of attention. During the 20th century Finland has made remarkable achievements in design. The contributions of such figures as Alvar Aalto, Tapio Wirkkala, Kaj Franck, and the factories of Artek, Arabia, and Iittala are recognized internationally for the quality and integrity of their designs and products. This exhibition considers the work of these and other lesser-known figures.

The exhibition, composed of works assembled from leading



At the 1939 New York World's Fair,  
it was the **artists'** job to  
"Build the **World of Tomorrow**  
with the **Tools of Today.**"



CLOCKWISE FROM LEFT: A drawing of a suggested exhibit for the 1939 NYWF, part of the exhibition "Drawing the Future" at The Wolfsonian; A group of children's furniture from the exhibition "Pop Goes the Plastic" at the Atlanta International Museum (from left) c.1970 *Casalino* child's chair by Alexander Begge, three c.1964 *Child's Chair Model 4999* by Marco Zanuso and Richard Sapper for Kartell, c.1966 *Efebino* children's stool by Stacy Dukes for Artemide; George Nelson desk from "Modernism at Mid-Century" at ADXX.

public and private collections in Finland, Europe, and the United States, is divided into two parts. The first part, "Assimilation, Integration, and Synthesis," encompasses the period from 1930 to 1966 and considers the major events, issues, and ideas that contributed to the development of a distinctly Finnish modern design aesthetic. The second part, "Upheaval and Continuity," shows that despite strong reactions against modernism in design beginning in the late 1960s, both aesthetic and cultural aspects of modernism that were introduced in the 1930s and came to fruition in the late 1940s and 1950s continue to be present in Finnish design today.

The exhibition is accompanied by a fully illustrated catalog. For further information call (212) 501-3000.

### Pioneers of Modern Graphic Design

This exhibition, on view at The Wolfsonian museum through April 26, traces the developments in modern design through The Wolfsonian's vast collection of graphic arts. Including works in a variety of formats, from posters and books to stationery and postcards, the exhibition highlights the extraordinary growth of graphic design as a profession from the late 19th through the mid-20th century. The exhibition also presents graphic design as a leader of avant-garde art movements of the early 20th century - movements represented by works from the Futurists F.T. Marinetti and Fortunato Depero, the Vorticist leader Wyndham Lewis, Constructivists El Lissitzky and Karel Teige, and Bauhaus designers Herbert Bayer and Oskar Schlemmer. The exhibition concludes with graphic designs of the 1930s and '40s, looking at innovations in both high and mass culture. For further information call (305) 531-1001.

**Drawing the Future: Design Drawings for the 1939 World's Fair**  
Based on a touring show from the Museum of the City of New York,

this exhibition, opening May 15 and running through August 30, will feature architectural designs and futuristic drawings which served as the guiding vision for the New York World's Fair. It will present 40 original illustrations by artists whose job it was to "Build the World of Tomorrow with the Tools of Today."

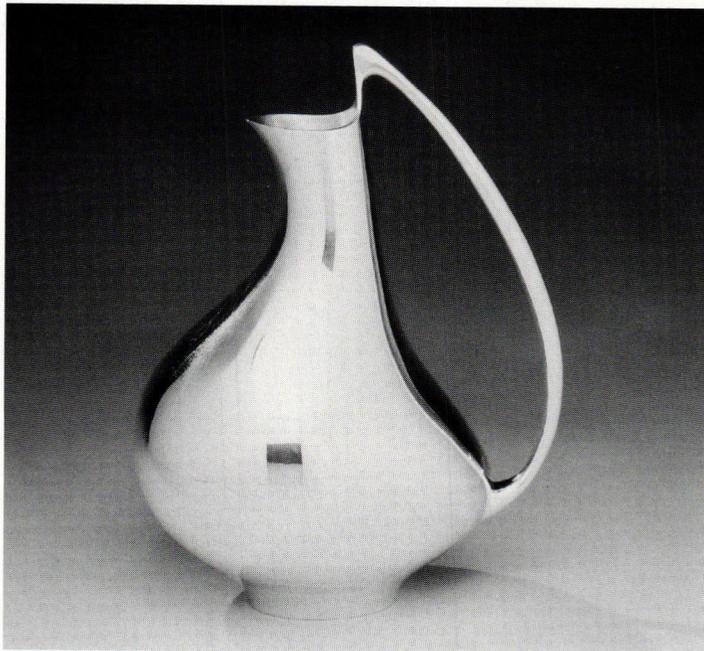
Donated to the Museum in 1940 and 1941 by the Fair's Legal Department, many of the drawings have never before been displayed or published. They include works by such noted artists, architectural renderers, and designers as Hugh Ferriss, Chester Price, and Raymond Loewy, as well as remarkable drawings by lesser-known artists. The illustrations will be supplemented with objects from The Wolfsonian, which has one of the most comprehensive collections of world's fairs materials in the U.S., including souvenir books, exhibitions catalogs, and a vast array of ephemera, prints, paintings, and three-dimensional objects. For further information call (305) 531-1001.

### Pop Goes the Plastic: The Visual and Cultural Aesthetic

"Pop Goes the Plastic: The Visual and Cultural Aesthetic of a New Technology, 1960-1975," an exhibition of over 160 objects, is on view through June 6 at the Atlanta International Museum. The exhibition, curated by Atlanta-based collector Scott Reilly, explores the development of European and North American decorative arts in plastic from 1960 through 1975. Among the various international designers represented are Verner Panton, Eero Aarnio, Joe Colombo, Anna Castelli Ferrieri, Emma Gismondi Schweinberger, and Enzo Mari.

The objects included in the exhibition represent award-winning design which resulted from the exploration and manipulation of several plastics' technologies during this time period. The furniture, lighting, household, culinary, electronic, and inflatable objects on view were assembled from private collections and represent over 15 countries of origin. They display the obvious influences of important >80

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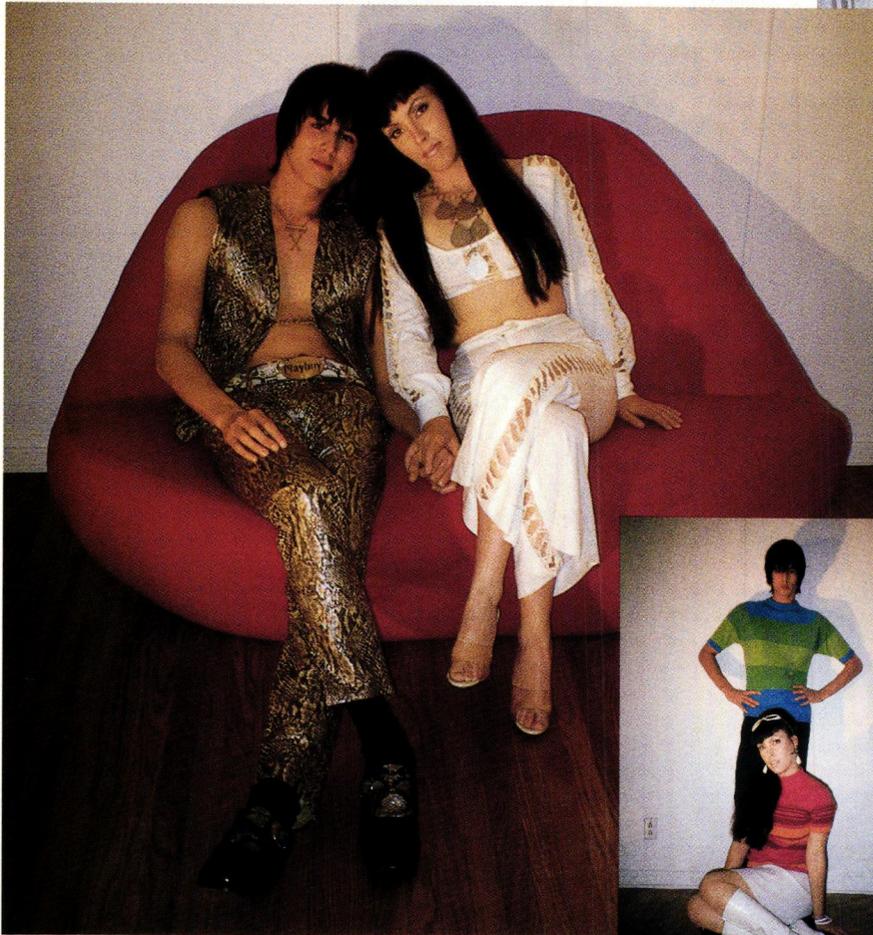
Fashion Forecast

This Spring's freshness is glowing  
with **color**, let '60s vintage  
brighten your **style**



THIS PAGE: PHOTOGRAPH BY DANNY VEGA TEXT BY MONICA SCHNEE MODEL PAM SANDERSON  
HAIR CELINA PAGAN CLOTHES COURTESY SUITE LORAIN ANTIQUES, CLEVELAND, OHIO

## Fashion Forecast Text by Jennifer Phillips



**ON THE LIPS:** He wears a Pleather faux snakeskin vest and matching pants, Playboy leather belt, leather/snakeskin two-toned loafers. She wears a Frederick's polyester cut-out midriff top with matching bell pants, metal disc necklace, plastic wedge heels. **IN THE EGG:** Poly/knit zip-up hot pant suit, plastic go-go boots, clear goggles. **SPACE-AGE STEREO:** He wears Levi Sta-Prest slacks, Banlon sweater shirt. She wears a lightweight sweater shirt, poly miniskirt, vinyl zip-up go-go boots, sunglasses with attached earrings.

Each season has a new look in vintage fashion with fresh styles and the latest trends. The staff at The Wasteland, a vintage clothing store with locations in Los Angeles and San Francisco, compiles a fashion forecast for the coming season where they note what's hot and what's not.

It's time to pack away your wools and body-shy overcoats and go-go your way into Spring! Organic shaping, vertical body-defining patterns, 007, and late 1960s Italian action flicks will lead you to this season's most desired fashion fancy. The MODern look that connected the mid-1960s to the early '70s is again in high demand, and the most sellable of eras here at the Wasteland.

If daring best describes your fashion taste, then take a romp in Spring's most exciting looks revived from three decades past - it's a visual odyssey more accepted and appreciated over 25 years later. The new millennium is preparing us for a graduation into space-age retro fashion.

Halter dresses with strategically cut-out shapes are a well deserved homage to Cher or Barbarella and quite popular with our customers baring flat tummies. Cotton, silk, knit jersey, and polyester wrap-around dresses are making a comeback for the more conservative, due in part to the revival of the work of Dianne Von Furstenberg (the creator of the original "wrap-dress"). André Courreges, Paco

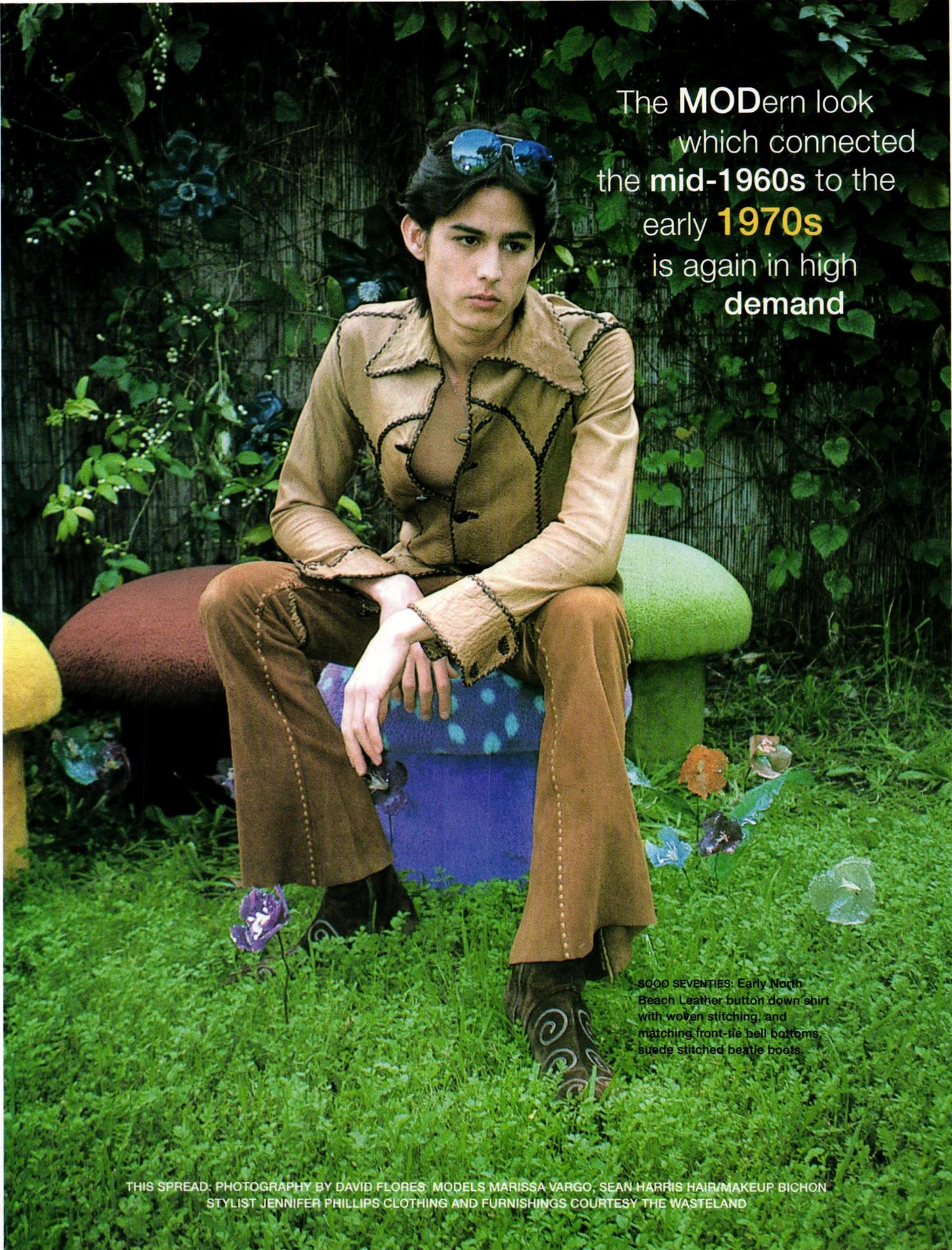
Rabanne, Pierre Cardin, and of course Rudi Gernreich, are but a few prominent designers who helped to make the look of that day. Distinguishable and unique, the collectibility and popularity of these designers has marked them as the era's most influential icons.

**For the chicks** - peddle pushers, miniskirts, and low-slung bells or capris are a start to this seasons necessities. Peek-a-boo tops, cut-outs, chain mail, A-lines, and space-age plastics all play a part in creating this 1960s/'70s visual fantasy. James Bond would revel at such a fashion feast for the eyes.

**For the fellas** - tapered, Sta-Prest, or slightly belled pants are a given. It's time for the guys to show off the body - vests without shirts; low, low hipped bells or flat front slacks showing off legs for days. Striped lightweight sweaters and zip front shirts complete the sleek, slim-line look.

To conclude your spring journey, don't forget your ticket. Primary colors, bold contrasts, loud patterns, unnatural fabrics, and textured surfaces will transport you to this Pop Culture period of sense-arising style in clothing. ■

*The Wasteland currently has two locations, one in Los Angeles at 7428 Melrose Avenue, LA, CA 90046 (213) 653-3028; and one in San Francisco at 1660 Haight Street, SF, CA 94117 (415) 863-3150. Soon to open in Old Town Pasadena. We buy, sell, and trade vintage and contemporary clothes and mid-century collectibles. Please call with any questions.*



The **MOD**ern look  
which connected  
the **mid-1960s** to the  
early **1970s**  
is again in high  
**demand**

SOOO SEVENTIES: Early North  
Beach Leather button down shirt  
with woven stitching, and  
matching front-tie bell bottoms,  
suede stitched beetle boots.

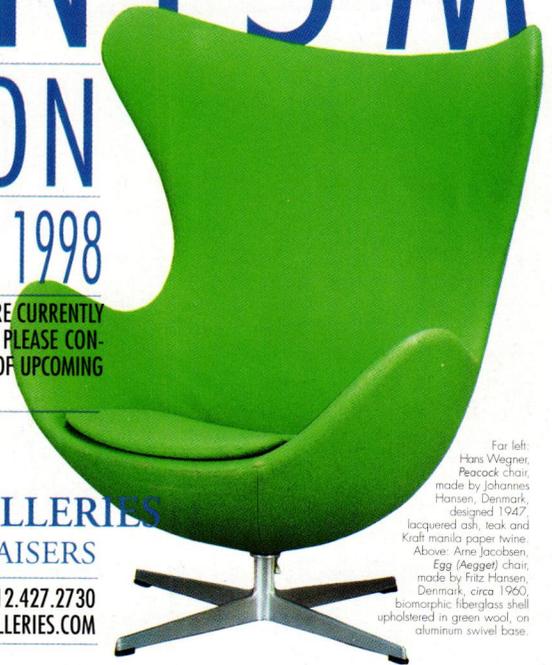
THIS SPREAD: PHOTOGRAPHY BY DAVID FLORES MODELS MARISSA VARGO, SEAN HARRIS HAIR/MAKEUP BICHON  
STYLIST JENNIFER PHILLIPS CLOTHING AND FURNISHINGS COURTESY THE WASTELAND

# MODERNISM

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For left:  
Hans Wegner,  
Peacock chair,  
made by Johannes  
Hansen, Denmark,  
designed 1947,  
lacquered ash, teak and  
Kraft manila paper twine.  
Above: Anne Jacobsen,  
Egg (Aegget) chair,  
made by Fritz Hansen,  
Denmark, circa 1960,  
biomorphic fiberglass shell  
upholstered in green wool, on  
aluminum swivel base.

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## Auction Highlights



More than doubling its pre-sale estimate, this amboyna and gilt-bronze dining table by Jacques-Emile Ruhlmann, c.1930, commanded \$167,500 at Christie's December 12th Important 20th Century Decorative Arts sale.

# on the block...



Offered at LA Modern Auctions' inaugural auction of 20th Century Modern Design Objects held December 7, this Heifetz table lamp surpassed pre-sale estimates to realize \$2,575.



This ivory satin Pierre Balmain ballgown from the mid-1950s is one of the highlights of the upcoming Couture and Textiles auction to be held at William Doyle Galleries on May 6.

## Auction Highlights Results, Reviews, and Previews of 20th Century Auctions

### Skinner Art Glass

International bidding by telephone brought record prices for art glass at Skinner's Boston gallery auction on October 24th, which offered over 450 lots of American and European art glass. Highlights included a record price for a collectible Italian *Saturneo* vase from the 1950s by Barovier & Toso which sold for \$9,200. "The vase was designed by Ercole Barovier and was produced in limited numbers because of the difficulty of execution. We received inquiries from literally all over the world and had bidders on the telephone from London, Belgium, Germany, and Italy for this vase," noted department director Louise Luther.

Earlier in the auction, a bidding war between Lalique collectors from Buenos Aires, Argentina, Geneva, Switzerland, and Paris for a brilliant blue *Perruches* vase, sent the price to \$9,775. A Lalique *Bouchon Cassis* perfume estimated at \$1,500-2,500 sold for \$7,188, with its main attraction the tiara stopper.

Other sales of note included an Edward Hald for Orrefors blue slip *Graal* vase which fetched \$2,070; and an Edvin Ohrstrom *Feather* vase, also for Orrefors, which sold within estimate at \$2,530.

### LA Modern Auctions 20th Century Arts & Objects

Los Angeles Modern Auctions held a highly successful 20th Century Decorative Arts auction on October 26. The sale was 98% sold, with several items achieving record prices. Highlights included a George Nelson *Executive* desk with a walnut veneered top and cabinet, cantilevered florescent lamp, and red lacquered sliding doors which nearly doubled its pre-sale estimate of \$3,000-5,000 achieving \$9,350. A lot consisting of a bench and six modular storage cabinets by Charles Eames and Eero Saarinen sold for a record price of \$35,200. Ico & Louisa Paresi's angular hall table in burl wood soared to a final bid of \$4,400, while a pair of Erberto Carboni's *del Fino* red upholstered armchairs brought \$8,250.

The auction house's inaugural sale of 20th Century Modern Design Objects, held December 7, proved a success as well. Strong prices were realized for a Heifetz table lamp made of painted yellow and gray tubular steel with pivoting pierced shades (\$2,575), a Rene Lalique *Scylan* opalescent vase (\$2,750), and a Richard Neutra hors d'oeuvre aluminum serving tray made by the architect for use in his own VDL Research home (\$4,400). (All prices include 10% buyer's premium.)

### David Rago's 20th Century Sale

Prices for Modern furniture and accessories were consistently strong at David Rago's most recent 20th Century sale on November 1. Held in conjunction with modern furniture expert Chris Kennedy and modern glass expert Richard Weisenberger, the auction was 93% sold at the hammer. Bidding was supported by a crowd of 250 buyers, nearly 50 phone bidders, and almost 1,000 absentee bids from the U.S., Canada, Europe, and Japan.

The sale's offerings included numerous pieces of modern furniture by George Nelson, George Nakashima, Frank Lloyd Wright, Edward Wormley, Carlo Mollino, Isamu Noguchi, and Charles Eames. Of particular note were a Nakashima free-edge lounge chair recently deaccessioned from a museum (\$8,800), a 200 series Eames *ESU* cabinet (\$4,125), a set of four Nelson *DAA* shock-mounted fiber-glass chairs (\$3,740), and a set of 15 Wormley for Dunbar *Oriental* armchairs (\$6,150).

Rago's specialty is 20th century decorative ceramics, and this sale's offerings featured an exceptional single-owner collection of Natzler pottery from Arizona. With 19 pieces in all, every piece sold

with prices reaching a high as \$6,600 for a 10" aventurine charger. Other strong Natzler prices included \$5,800 for a tall orange bottle, \$6,050 for a half-moon shaped green crystalline low bowl, and \$2,970 for a small blue low bowl. Other pottery included work by Beatrice Wood (a volcanic cabinet vase for \$1,430), and a strange Scheier charger for \$550.

The selection of Italian and other modern glass in this auction was pared down from past sales due to inconsistency in prices. A smaller grouping produced stronger and more even results. A fine Venini *Pezzatti* flaring vase with patches of red, blue, and clear glass soared above its high estimate, reaching \$4,400. A set of three tall Venini stoppered bottles sold for \$935, \$1,100, and \$715 respectively. And a fine pair of large, conical, striped Venini shades by Massimo Vignelli brought \$2,200.

Also offered was an excellent assortment of period lighting which performed well above expectations. Leading the group was an ARCO adjustable floor lamp with chrome shade and marble base. With a high estimate of \$800, the lot went to a North Carolina collector for \$1,980. A fine pair of Venini glass and chrome floor lamps just cleared their high estimate of \$1,500 in reaching \$1,540, and a set of three patchwork hanging lamps by Anselmo Fuga for AVEM also topped their high estimate before settling at \$2,200. (All prices include 10% buyer's premium.)

### The Collection of Evelyn Sharp at Sotheby's

Modern Art from the Collection of prominent American businesswoman and philanthropist Evelyn Sharp brought \$41,213,200 on the evening of November 12 at Sotheby's in New York. The sale was dominated by American buying, which was not surprising given the character of the collection formed by Mrs. Sharp in the 1950s and 1960s. Alex Apsis, Head of Sotheby's New York Impressionist and Modern Art department, said, "The Sharp Collection was a fine collection of works by some of the masters of the School of Paris which brought some solid prices and attracted new buyers into the market. While most of the buying was American, there was Asian and European participation as well."

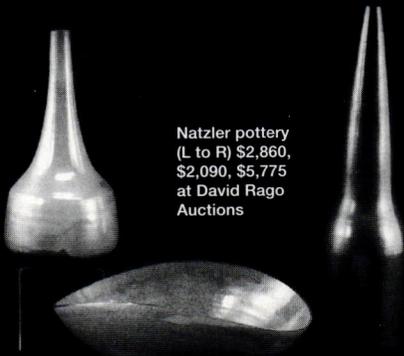
The top three lots of the sale were by Pablo Picasso. *Nus*, a 1934 oil which depicted an extraordinary group of serpentine creatures in an abstract landscape, fetched \$6,052,500, the highest price of the evening. Picasso's 1923 *La Toilette de Venus*, an oil on canvas from the artist's classical period, sold for \$4,952,500. *Femme Nue Couchee au Collier*, painted in 1932 at the most intense period of the artist's relationship with Marie-Thérèse Walter, brought \$3,082,500.

Among an exceptional group of sculptures offered by Alexander Archipenko, *Woman Combing Her Hair* sold for \$882,500, a record for the artist at auction. (All prices include buyer's premium.)

### Couture and Textiles at William Doyle

Almost 15 years have passed since William Doyle began auctioning haute couture collections, and the sales results of the category continue to double expectations and demonstrate the ever increasing popularity of collecting couture and textiles. Their highly successful auction held November 12 yielded an overall selling rate of 96% with 75% of the lots generating prices within or above pre-sale estimates.

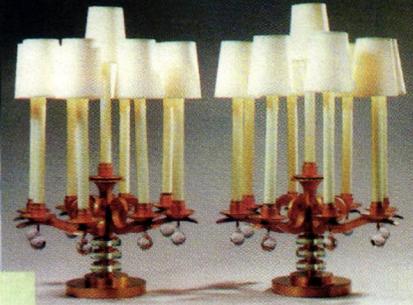
Representations of 1930s fashion included a Chanel blue spangled chiffon dress solidly embroidered with rectangular paillettes arranged on the bodice in a patchwork that reached \$10,925, and a Jean Patou evening gown intricately sewn with alternating green and black pleated gores that garnered \$2,300. Fortuny garments from the same era found favor as reflected in the \$4,600 achieved > 34



Natzler pottery (L to R) \$2,860, \$2,090, \$5,775 at David Rago Auctions



Nakashima desk and Conoid side chair, \$19,550 at Christie's East



Art Deco candelabra attributed to Jules Leleu, c.1935, \$12,650 at Sotheby's



Jean Carlu's *Grandes Fêtes de Paris*, \$8,050 at Christie's East



Ico & Louisa Paresi hall table, \$4,400 at LA Modern Auctions



Woman Combing Her Hair by Alexander Archipenko, \$882,500 at Sotheby's



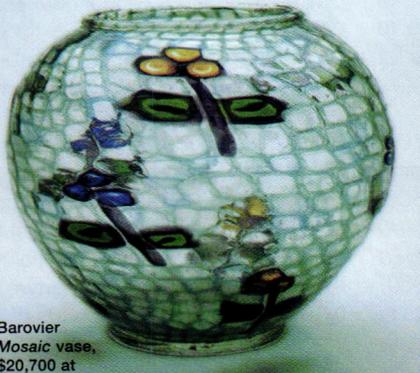
Puiforcat bronze, brass, and marble clock, c.1927, \$28,750 at Sotheby's



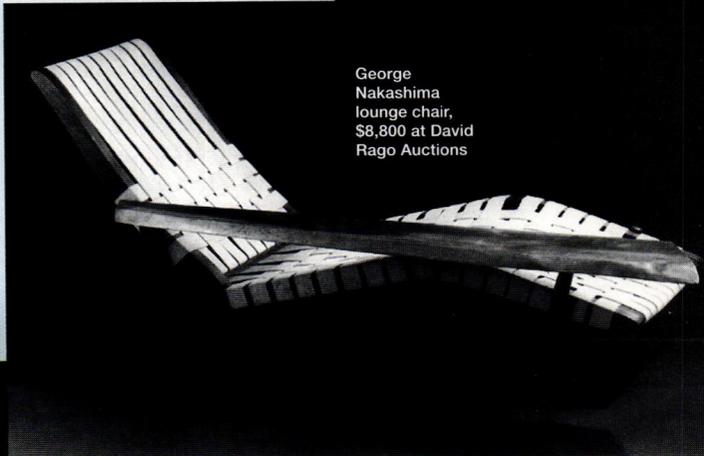
Pair of *del Fino* upholstered armchairs by Erberto Carboni, \$8,250 at LA Modern Auctions



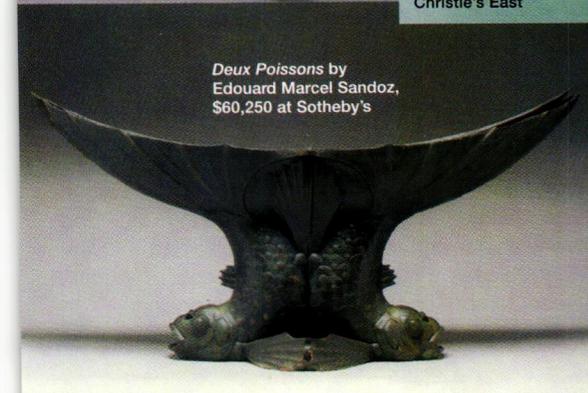
Puiforcat silver tea set, \$16,100 at Sotheby's



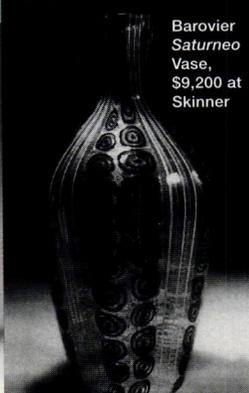
Barovier Mosaic vase, \$20,700 at Christie's East



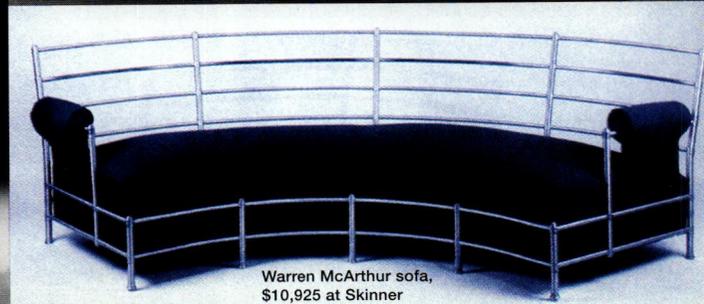
George Nakashima lounge chair, \$8,800 at David Rago Auctions



*Deux Poissons* by Edouard Marcel Sandoz, \$60,250 at Sotheby's



Barovier Saturneo vase, \$9,200 at Skinner



Warren McArthur sofa, \$10,925 at Skinner

## Auction Highlights

(continued from page 32) for an exquisite puce velvet coat stenciled with a gold Renaissance pomegranate pattern, and the \$3,910 paid by a private collector for a moss green velvet caftan decorated all-over with a hand-stenciled design inspired by Turkish textiles.

A notable garment with a rich provenance which was highly sought by bidders was a long black crepe spiral sari sheath, c. 1935, designed by Elsa Schiaparelli for the international socialite Eleanor Medill Patterson whose family founded the New York *Daily News* (see page 20 for image). The dress was later owned by Mrs. William Randolph Hearst, Jr., the wife of another great newspaper heir. Demand for the coveted dress elevated bidding beyond double the pre-sale estimate to hit \$10,350.

Characteristic of classic 1950s Christian Dior designs was an ivory satin cardigan coat embroidered in polychrome pastel silk floss with sequin accents (\$3,680), and a stunning white beaded evening gown sold to an anonymous telephone bidder for \$2,530. Additional highlights included a 1950s Givenchy evening gown of russet changeante taffeta which fetched \$4,140; and a 1960s Yves Saint Laurent jeweled suede dress with double-fringed hem, inspired by Native American traditional dress, which realized \$4,025.

Among the unique selection of accessories offered, Hermès handbags proved the most popular, with a stunning early 1960s black crocodile mallette bag selling for \$4,025, a scarlet lizard Kelly bag from 1972 attaining \$3,105, and a late 1980s Kelly bag in wine calf reaching \$2,760. (All prices include 15% buyer's premium.)

## Treadway's 20th Century Sale

The 20th Century sale held in Chicago by Don Treadway and John Toomey had a consistently positive response to all three sessions. The opening session held in the Oak Park gallery contained 460 pieces of Arts & Crafts. A world record was achieved in this session for a set of seven Gustav Stickley chairs, which realized \$46,000.

The second session of the sale found 150 graphics bringing strong prices from absentee, phone, and bidders in the house. A Lazslo Moholy-Nagy photo offered in this session brought \$2,200.

The third and final session of '50s/Modern and Italian glass found strong prices being paid for furniture. A Samuel Marx cabinet and coffee table for Quigley & Co., c. 1940, realized \$7,700 and \$8,250 respectively. A Wegner *String* chair garnered \$3,850, while a Dan Johnson sculptural armchair made \$2,420. Works by Gilbert Rohde did extremely well, with a *Cloud* table realizing \$2,200; a pair of amoeba-shaped side tables sold for \$2,400; a *Sling* sofa rose to \$7,150 against its \$2,000-3,000 estimate; a Rohde dining table for Herman Miller brought \$3,300; and a set of six Rohde dining chairs more than doubled their estimate bringing \$2,000.

A George Nelson *Coconut* chair and ottoman reached \$7,700, a world record price for that form, while an Alvar Aalto *C* chair sold for \$2,500. An Eames lounge chair and ottoman garnered \$3,500, an Eames *Time-Life* stool sold for \$1,430, and an Eames *ESU400* brought \$13,200. A rare bookcase by Charlotte Perriand achieved \$17,600, while a Gio Ponti desk for Singer & Sons brought \$4,000.

Significant prices were also realized for the decorative objects in this session of the sale. A Beatrice Wood vase brought over \$2,300, while two 10" Natzler vases sold for \$4,000 and \$5,000, respectively. A Frank Gehry *Snake* lamp brought \$2,800, and an original furniture drawing for the *Experimental Edges* cardboard series by Gehry sold over estimate at \$3,850. Henri Matisse's *Mimosa* rug, c. 1951, realized \$3,000, easily surpassing its \$900-1,200 estimate. A Seguso *Sommerso* vase went home for \$4,650. (All prices include buyer's premium.)

## 20th Century Decorative Works of Art at Sotheby's

Sotheby's 20th Century Decorative Works of Art sale, held December 6, saw strong prices in virtually every category. After the sale, Barbara Deisroth, Director of Sotheby's 20th Century Works of Art

department, commented "We were extremely pleased with the results of today's sale. We were also excited to see new private collectors actively participating."

The sale was organized into two sessions. The first session, held in the morning, consisted of silver, jewelry, pottery, ceramics, and glass. The star of the silver section was the Georg Jensen Silversmithy, whose works consistently achieved very strong prices. A four-piece tea and coffee set with matching two-handled tray realized \$13,800; a silver compote #264B in the *Grapevine* pattern sold for \$10,350; a monumental compote designed by Johan Rhode rose to \$31,625; and a covered fish platter, also by Johan Rhode, reached a final bid of \$48,875.

Works by Jean E. Puiforcat also were greeted with an enthusiastic response. A silver five-piece tea and coffee set with rosewood handles, designed in 1923, achieved \$16,100, while a silver flatware set, c. 1930, in a modified *Fiddle* pattern, consisting of 102 pieces, was purchased for \$12,650.

Significant prices were also achieved for works in glass, most notably for works by Lalique. A Lalique *Archers* vase, in black glass, sold for \$17,250, while a *Bacchantes* opalescent glass vase garnered \$13,800. An unusual molded and frosted glass humidior, with panels of gray glass opening to a bird's-eye maple interior, rocketed to \$17,250 over a pre-sale of \$5,000-8,000. Another soaring result was achieved by *L'Idylle*, a frosted glass perfume bottle for Coty which surpassed its estimate of \$2,000-3,000 to fetch \$23,000.

Session two, held in the afternoon, consisted of art, decorations, furniture, textiles, and American and Tiffany glass. A fine selection of sculpture included *Deux Poissons*, a patinated bronze by Edouard Marcel Sandoz. A gilded version of this bronze was exhibited at the 1925 Paris Exhibition. It realized \$60,250 over a pre-sale of \$25,000-35,000. Pierre le Faguays' carved ivory and bronze *Leaving for the Crusades* fetched \$19,550, while *Dancer of Kaputhala*, a carved ivory and cold-patinated bronze by Demetre Chiparus commanded \$28,750 over an estimate of \$6,000-9,000.

Collectors vied for the large selection of French Art Deco furnishings offered. A fine Puiforcat bronze, glass, and marble clock, c. 1927, one of only two known to exist, was purchased for \$28,750. Equally rare was an incised and lacquered screen by Gaston Priou, *Pluvia Feconda*, c. 1920s, which achieved \$40,250. Emerging as an accomplished lacquer artist at the 1922 Salon des Artistes Decorateurs, Priou exhibited at various Salons until 1933. His works are rarely offered at auction. A Ruhlmann mahogany, ivory, and silvered-bronze cabinet, c. 1925, reached a final bid of \$34,500; a Eugene Printz bronze-mounted palmwood cabinet, c. 1930, sold for \$85,000; and a pair of gilt-bronze nine-light candelabra attributed to Jules Leleu, c. 1935, surpassed its estimate selling for \$12,650 (est. \$6,000-9,000). (All prices include buyer's premium.)

## Posters and 20th Century Decorative Arts at Christie's East

On December 10 Christie's East held their final 20th Century Decorative Arts sale of 1997. The sale featured a fine selection of French Art Deco furniture, including two pieces by Paul Follot for Pomone, c. 1923, which were the focus of very strong bidding. An inlaid rosewood desk and armchair commanded \$18,975 over a pre-sale of \$8,000-12,000, and an inlaid rosewood two-tiered occasional table more than doubled its pre-sale of \$2,500-4,000 to realize \$8,625.

A mahogany, fruitwood, and marble console by Dominique fetched \$8,050; a pair of frosted glass wall sconces by Jean Perzel nearly tripled its estimate to realize \$6,900; and a veneered tortoiseshell coffee table, c. 1930, soared to \$11,500 over an estimate of \$3,000-5,000.

The star of the modern offerings was George Nakashima, whose works consistently surpassed pre-sale estimates. Offerings included a *Frenchman's Cove* walnut and rosewood dining table and six *New* chairs, c. 1968 (\$13,800); a large walnut desk and *Conoid* side chair, c. 1972 (\$19,550); a set of six *Conoid* walnut and hickory side > 81

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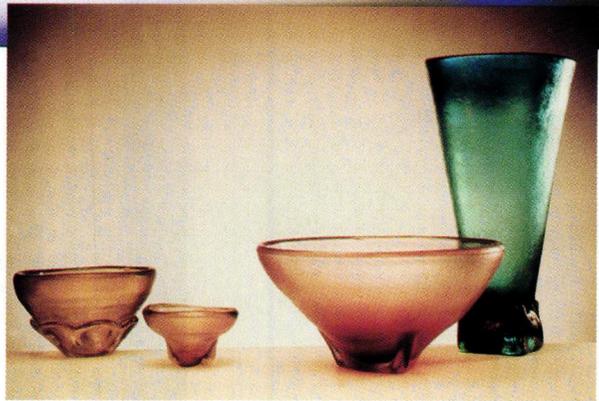
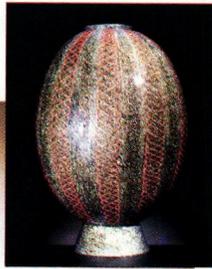
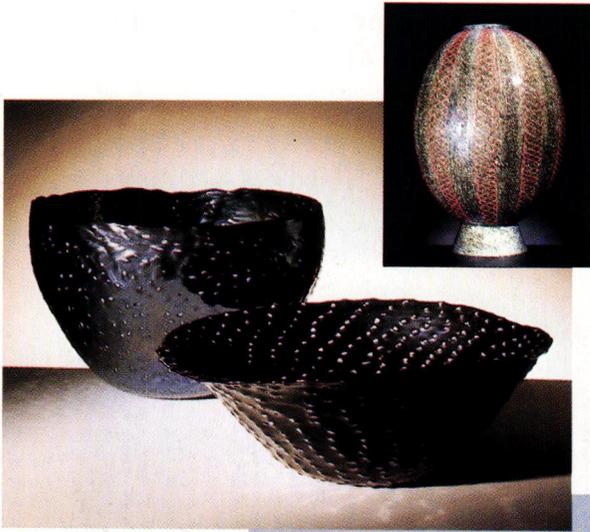
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A Samuel Marx Parchment and Wood Two-Door Cabinet, manufactured in Chicago by Quigley, circa 1940s, height 58 1/2 in.; width 42 in.; depth 15 in. To be sold on May 17  
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# Carlo Scarpa

Recognized as one of the 20th century's most respected architects, Carlo Scarpa also designed astounding **works in glass**

as their artistic director, and proceeded to win several awards for their soffiato glass. In 1925 the two parted company, each going on to open his own company. Cappellin took Zecchin with him to be his artistic director, but they were soon to part. Cappellin then hired a young architect/designer, Carlo Scarpa, to design for him.

Carlo Scarpa is recognized throughout the world as one of the 20th century's most respected architects and designers. Though he ended his career as a world-renowned architect, it was the soul of his hometown, Venezia, that started his career. Born in 1906, he spent his early years away from Venezia. At the age of 13 he returned and attended the Accademia di Belle Arti in Venezia, where he attained a diploma in 1924. He then started working as an architect/interior designer and was commissioned to design the interior of the Florence shop of Giacomo Cappellin.

Cappellin, impressed with Scarpa's design work, hired the >38

CLOCKWISE FROM TOP LEFT: *Granulari* bowls designed for Venini, c.1940; *Neri Argentati* vase, designed for M.V.M. Cappellin, c.1930; *Incamiciati* vases, designed for M.V.M. Cappellin, c.1929-1930; *Corroso* vases and bowls designed for Venini, c.1936-1938; *Inciso* vase, designed for Venini, c.1940-1942



The glass world of the 1920s revolved around three epicenters: France, Sweden, and Italy. The French were best known for what was considered "art glass." The work of Maurice Marinot, the first studio craftsman, was well acknowledged. The work of Rene Lalique was immensely popular, forcing him to redefine production techniques to keep pace with demand. Daum was producing a very heavy, thick-walled glass. In Sweden, Orrefors was busy producing engraved glass and some *Graal* work. In the United States Frederick Carder at Steuben was following many of the trends of Marinot. Italy was remaining true to the transparency and lightness of Neoclassical glass, as in the glass designed by Vittorio Zecchin for the glassworks of Cappellin and Venini.

In 1921 antique dealer Giacomo Cappellin and a young lawyer named Paolo Venini bought the glassworks of Andrea Rioda with the intention of creating antique glassware. They hired Vittorio Zecchin

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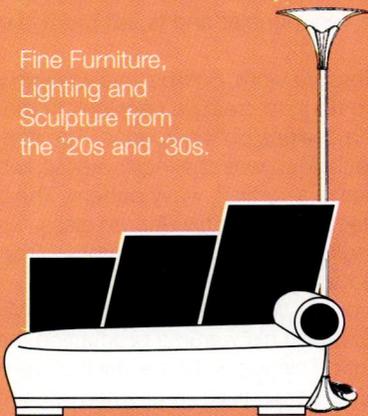
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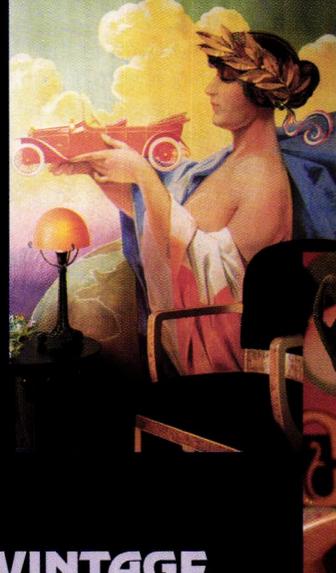
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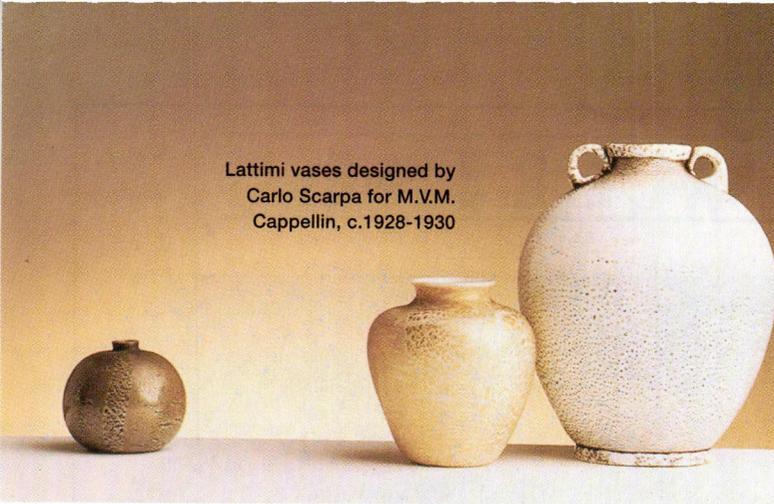
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Lattimi vases designed by  
Carlo Scarpa for M.V.M.  
Cappellin, c.1928-1930



(continued from page 36) young 21-year old to design glass. It was a marriage made in heaven, and some of the 20th century's greatest art glass was soon to be produced. Scarpa brought to Cappellin a new direction, a departure from the clear *Soffiati* vases Zecchin had produced to the Novecento look, the Italian rage of the day. The basis of the Novecento design movement was to reject the past and move forward to the future. In the design of glass, this meant hiding the properties of glass to create a non-glass look. Gone was the transparency of glass, replaced by a textured, opaque feel. Scarpa responded to the trend in radical ways, designing pieces that used color in a bold, modern manner. His Cappellin work was the antithesis of all other glass being designed during the 1920s. There was no comparison to the French, Swedes, or other Italians.

One of his first series in the Novecento style was the *Fenicio* series. This series consisted mainly of a cream-white opaque glass with light blue decorative glass swags. The shapes were radical for their time, and, unlike French glass of this era, Scarpa's glass was executed with a light touch. The blue he used was a soft blue, not a harsh blue that would attract attention. The swags were a gentler answer to the sharp zig-zag look found in much of the French glass of the time. His work stood apart in its day.

Scarpa followed this series with the *Incamicato* series. These vases were also radical in shape, and as illustrations indicate, very radical in look as well. His choice of colors for these pieces was quite unusual. Who would have thought of producing a lemon-yellow vase with an applied green lip and stopper? The result is almost Post-Modern in appearance. These pieces recall the look of an Ettore Sottsass vase, yet they were created in the 1920s.

At the same time, Scarpa was designing glass in the *Lattimo Aurato* series. These pieces, masterworks of Novecento design, could pass as ceramic vases. Though they incorporate classical glass shapes, there is no feeling of glass to the work. The surface is rough to the touch, and brown spots which were applied to the opaque base color (usually cream) create the illusion that there are spots of dirt on the vase.

The textured effect of *Lattimo Aurato* was followed by Scarpa's *Nero Iridati* work. Here black glass vessels were highly iridized to produce a mirror finish. Scarpa then decorated the vases, or treated them with acid, to produce the decoration. Again, these pieces do not appear to be glass, but rather porcelain or ceramic vases.

Scarpa's work with Cappellin extended until the Depression took its toll, forcing Cappellin to close his doors forever. The glass of Cappellin is highly sought after. Most, but not all, of the glass was signed with an acid stamped signature of the company.

Two major Murano glass houses did survive the Depression years - Venini and Barovier. In 1933, Paolo Venini needed a new look for his company. He wanted to become more commercially viable throughout the world and so he hired Carlo Scarpa to redefine his look. Scarpa rose to the occasion and changed his approach to a more commercially acceptable look. Gone was the Novecento feel to the glass; transparency and translucence became the order of the

Carlo Scarpa's *Lattimo* series, which could pass as ceramic vases, was a masterwork of **Novecento** design.

day. There was a greater emphasis on and acceptance of the work of Maurice Marinot. The use of controlled and uncontrolled air bubbles was introduced to Murano, and thick-walled vessels became the norm. Scarpa was at the forefront of this movement, creating entirely new techniques for his work with Venini, leaving his Cappellin techniques behind. The only technique which Scarpa did carry over was his *Lattimo* glass vases. However, even this trademark radical design was altered by making the shapes stronger and not as classical, and the colors bold and plain. In this way they were more commercially acceptable and rather inexpensive to produce.

It was his *Bollicino* and *Sommerso* glass vases which started the trend towards heavier glass. The vessels consisted of colored glass with a layer of clear glass and controlled air bubbles throughout. There was also a thin layer of gold leaf throughout. These pieces were very popular, and many of the tourist items produced by Venini utilized this technique. Many of the small Venini bowls found at antique shows are of this technique. The vases are rarer and more difficult to find.

Scarpa reverted to an old Venetian technique for his *Mezza-Filigrana* vases of the 1930s. These were vases with very thin filaments of glass rising up the vase. The glass, for the most part, was thin-walled. Again, these pieces were produced for the commercial market.

The *Corroso* series of glass were thick-walled vases with acid treated surfaces which were rough to the touch. These pieces were similar to the work of Maurice Marinot in the thickness of the body. Scarpa's design was different, applying either bands of glass around the vase or applied decoration in the same color and finish. The pieces are very heavy and translucent in color.

While the *Sommerso*, *Corroso*, and *Mezza-Filigrana* work all had traceable origins, the *Tessuto* pieces of 1938 were one of the first, radical new looks he produced at Venini. The pieces were meant to emulate fabric strands through the use of closely-knit stripes. The first *Tessuto* were produced with the stripes in two colors. After the war Venini started producing the vases in two halves of contrasting colors, i.e. yellow and plum for one side, yellow and white for the other. The newer design was very popular and is still produced by Venini today.

At the same time as his *Tessuto* work, Scarpa was working with the *Moleria*, or finishing department, to create a new look to the exterior of the glass by engraving designs on the surface. The first series resulting from this new technique was the *Inciso* series, where the glass was cut with fine lines in a vertical, wavy pattern. The second and much more popular technique was his *Battuto* glass, where the complete vase was cut into patterns of small thumbnail shapes. These vases were thick-walled and elegant in shape.

Despite the intervention of the war in Italy, Scarpa and Venini kept creating work until 1943. It was his wartime production that is perhaps his greatest Venini work. This was in part a result of the war; the company could now become more artistically oriented rather than commercially oriented. Also, production was limited by the availability of materials.

During this period Scarpa created for Venini four series of glass that were radical in design and manufacture. His *Granulari* series were simple black vases and bowls created with dots of white glass murrines throughout the vessel. The white glass had a different chemical consistency and, when heated, "exploded" outwards to create a controlled, rough surface. These pieces are extremely rare.

His *Murrine Opache e Trasparanti* bowls are amongst his > 90

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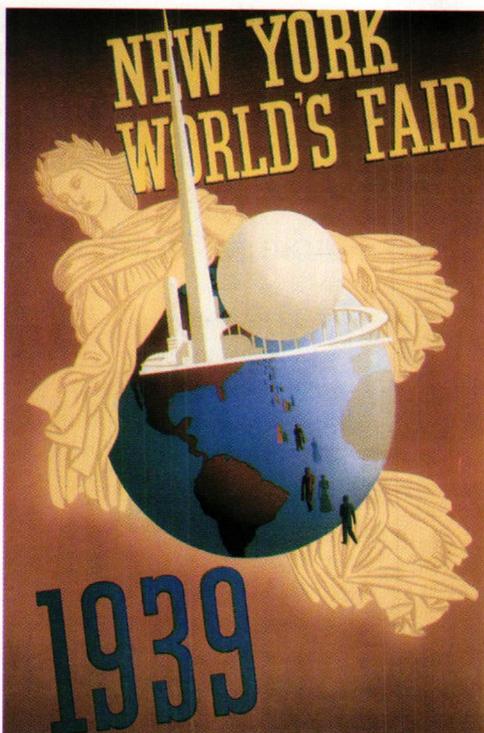
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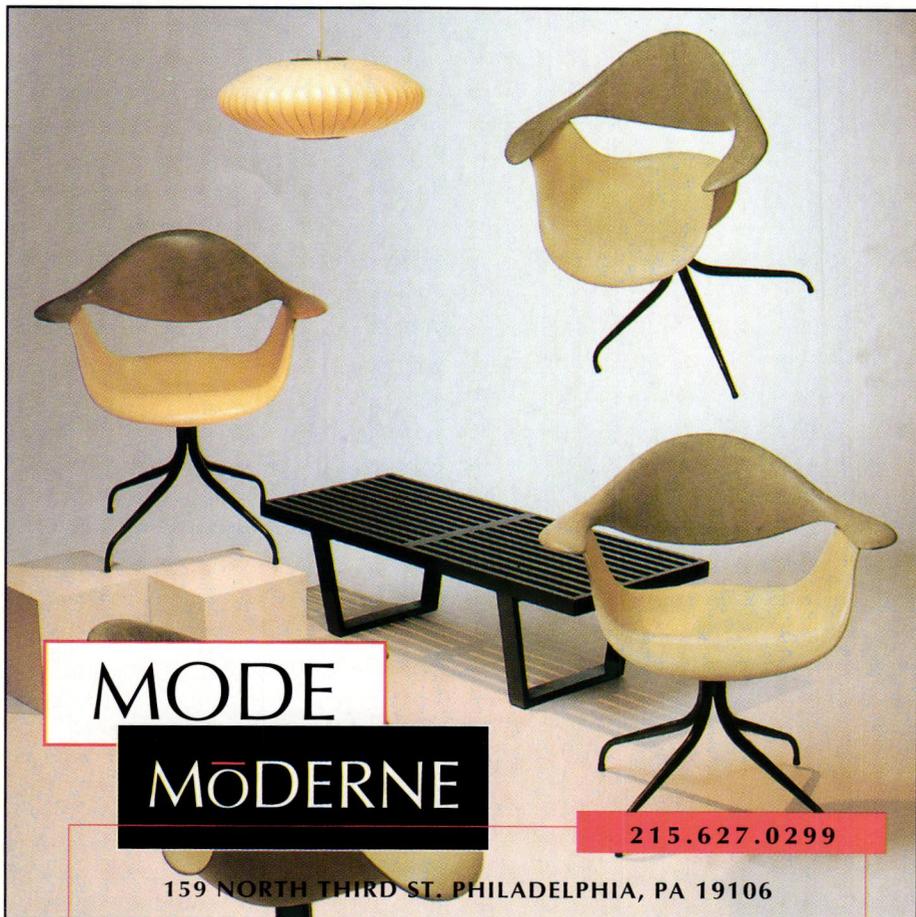
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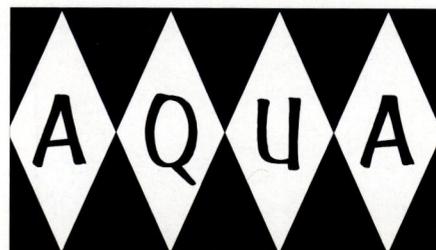


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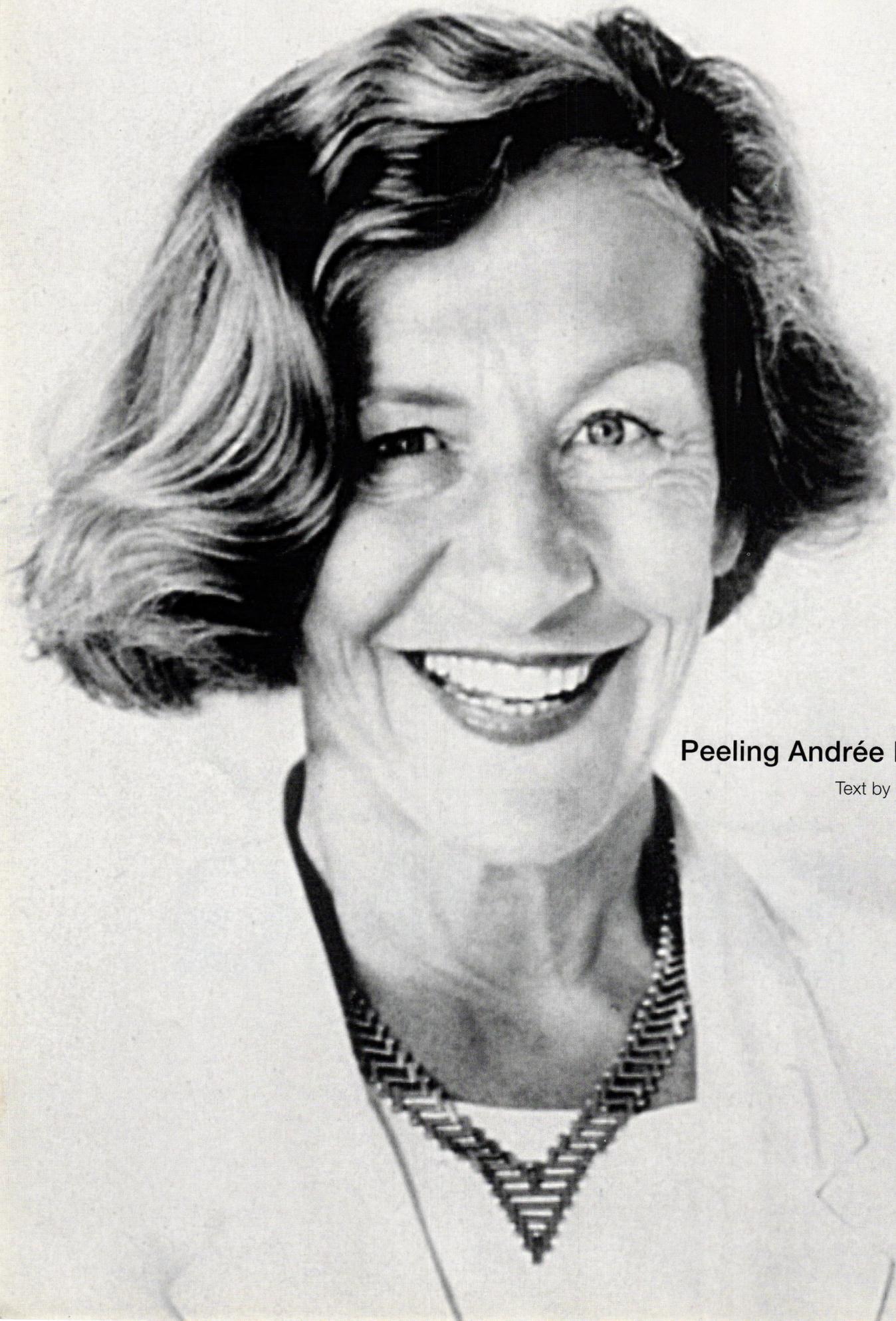
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"I am more interested in nature than in any other subject." - Russel Wright



**Peeling Andrée Putman**

Text by Ginger Moro.

## Andrée Putman: 20th Century Design Diva or Queen Bee of Style?

She rejects the appellation “interior designer,” preferring to call herself an “amateur archeologist of modern times.” Whatever the label, Andrée, without any formal training, formed a successful design studio, Ecart, in Paris, through which she produced limited re-editions of classic early 20th century furniture, as well as completing interior projects for friends and designing public spaces (including two museums, and the offices of the French Ministers of Finance and Culture). She designed boutiques and apartments for fashion designers Karl Lagerfeld, Yves Saint Laurent, Azzedine Alaïa, and Thierry Mugler. She has twice entirely decorated Morgans Hotel in Manhattan, and once, the Sheraton Hotel at Roissy Airport (Paris). The Putman touch can be appreciated by travelers on the trans-Atlantic flight between these two hotels, since she redesigned the interior of the French Concorde. If there’s a screening of Peter Greenaway’s film *The Pillow Book* aboard the plane, Putman designed the fantasy sets for that as well.

Andrée Putman always had style. I first met her in Paris many years ago when she was a stylist/journalist for *Cahiers de Elle* magazine, and I was an actress and model. She was redoubtable then, and she is redoubtable now. We became re-acquainted in Paris this fall, when I interviewed her (à la the film, *My Dinner with Andrée*), peeling back the years to discover how she got here from there.

Andrée walked crisply into the restaurant dressed in a black and white checked jacket and black skirt. The terrific black-stockinged legs and deep Tallulah Bankhead voice were pretty much the same, the craggy features more deeply lined, but it was the first time I had seen her without the Machine Age chrome “V” necklace that was her signature piece of jewelry. (We had each discovered German Art Deco enamelled chrome jewelry in the early ‘70s.) “The enamel has long since worn off my necklace, but the design is just as good without,” Andrée declared. (Not for her, the three row pearl choker!)

How did Andrée Putman, musician/composer, become one of the leading “talent scouts” and arbiters of 20th century design?

“Lock yourself in a room. Buy reams of paper, and hide yourself away for ten years. Perhaps then you will create a piece of music!” These chilling words, delivered to the 20 year old Andrée by a spiteful professor on the occasion of winning First Prize in composition at the Paris Conservatoire de Musique, were responsible for launching her on a career in art and interior design.

Andrée was intended to pursue a career in music by her mother, a talented pianist who played certain pieces for her over-emotional young daughters in the evening, knowing that it would reduce them to tears. “She did this to heighten our sensitivity,” Andrée remembers. Her intellectual parents were the black sheep of a wealthy *haute-bourgeois* family. “I turned out even blacker!” she laughs. Because as a child she proved not to be a virtuoso pianist, she became fascinated by harmony and composition, soon winning the coveted prize. Upon hearing the professor’s caveat, however, she gave up music forever.

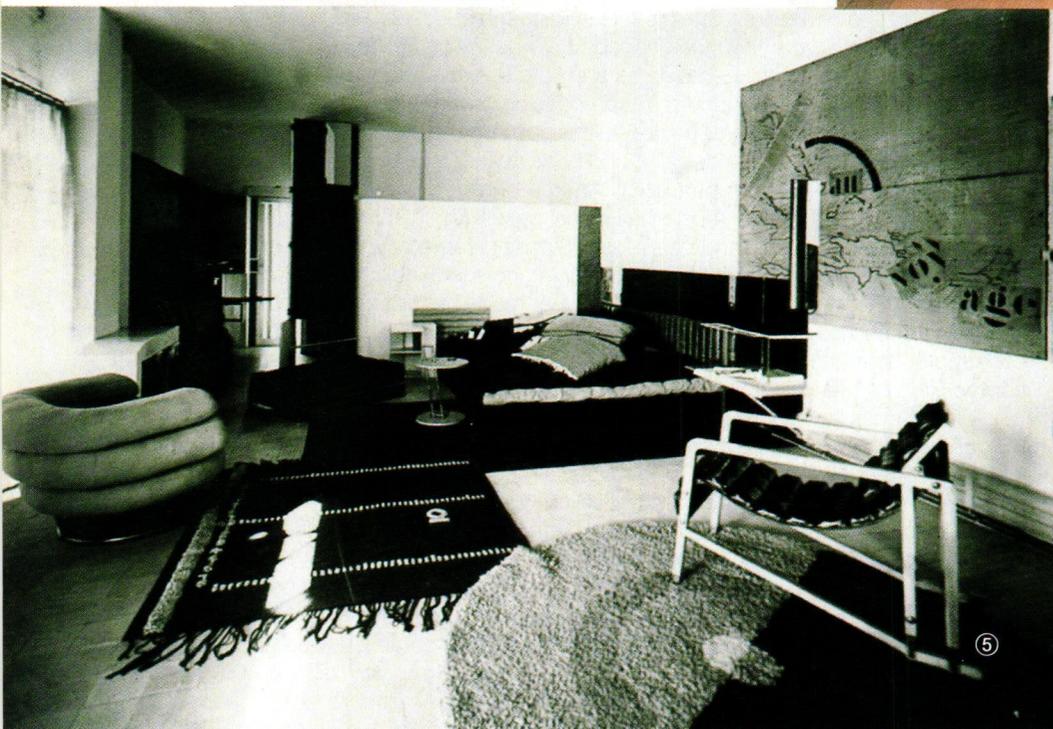
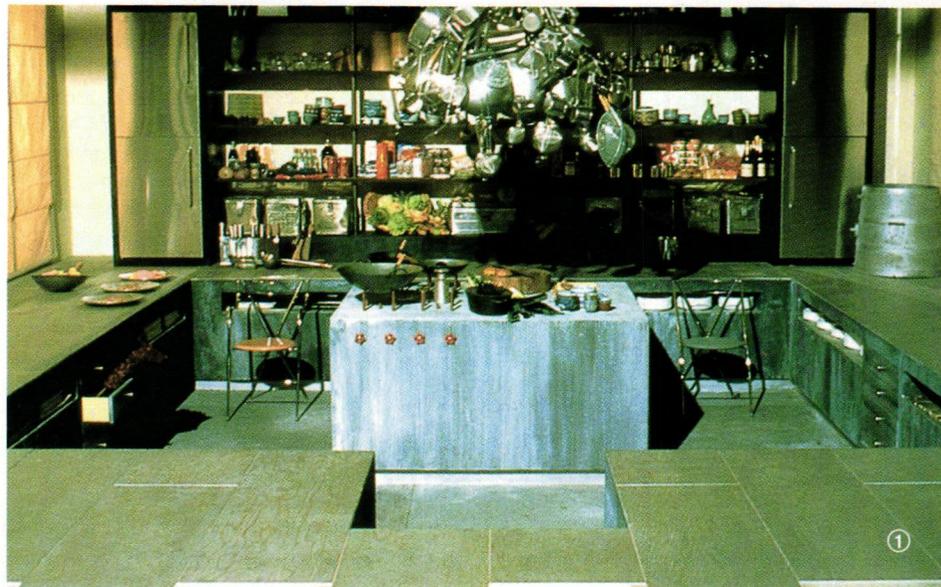
“Composition is a *métier de saint*, and I was neither talented nor dedicated enough to live a monastic life as a prisoner of music,” Andrée declared. “Francis Poulenc, whom she admires, was on the jury. His music has been described in turn as rigorous, austere, and joyous. It is also dissonant. Andrée’s musical training carried over into her designing career. In searching for a harmonious conclusion to her interiors, she delighted in interjecting one dissonant note; “*ce petit accident dissonant*” is what made her finished project unique. From music, also, came her understanding of structure. “I was curious to learn how furniture was constructed from the inside out.” The rhythm of musical composition was transferred into the composition of interiors.

The Putman family spent their summers in the ancient Cistercian Fontenay Abbaye in Burgundy, which was part of her industrialist grandfather’s estate. In this vast, sobering building (classed by UNESCO as one of the world’s most beautiful historical monuments), Andrée became familiar with the challenges of dealing with space.

She admits to two obsessions: emptiness, and light. For Andrée, an empty room is a kind of rebirth. She was repelled by the prevailing “Louis-ness” (French Kings XIV, XV, and XVI) décor of the Parisian bourgeois salons. “There was always the same heavy furniture in predictable groupings. So, when I was 20, I rebelled, and stripped my room bare and installed an iron Army bed, a Harry Bertoia bench where I arranged some Chinese and African spoons, and a Mies van der Rohe *Barcelona* chair. Paintings by Bram van Velde and Alechinsky hung on the wall. My light was a Noguchi paper globe.” Isamu Noguchi’s *Akari* collapsible lanterns (1952) suggested both light (illumination) and lightness (as opposed to weight). Andrée >45

LEFT: Andrée Putman wearing her signature Machine Age enamelled chrome “V” necklace. When the author met with Andrée for this interview, it was the first time she had seen her without this necklace on. “The enamel has long since worn off my necklace, but the design is just as good without it,” Andrée declared.

THIS PAGE: 1 The 2020 set for *The Pillow Book* film by Peter Greenaway, 1995. 2 The lobby of Morgans Hotel, New York City, refurbished by Ecart in 1996. 3 Table by Jacques-Henri Lartigue, 1918. The spherical support is synthetic resin, the top and base are lacquered wood. Limited edition of 100 produced by Ecart. 4 A veneered oak table with scalloped legs by Jean-Michel Frank and Adolphe Chanaux, 1935, reissued by Ecart. 5 The living room of Eileen Gray's *Roquebrune House* showing her rugs and the *Transat* chair (1927) in the foreground, right. The chair was reproduced by Ecart in beechwood, chrome, and leather. 6 Reflector lamp designed by Mario Fortuny, 1907. Black lacquered steel and chrome with white cotton umbrella interior. Ecart reissue.

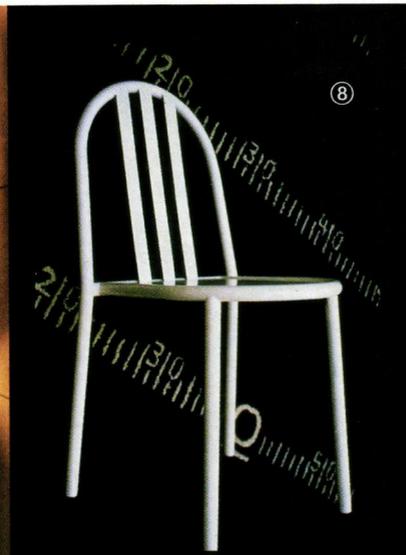




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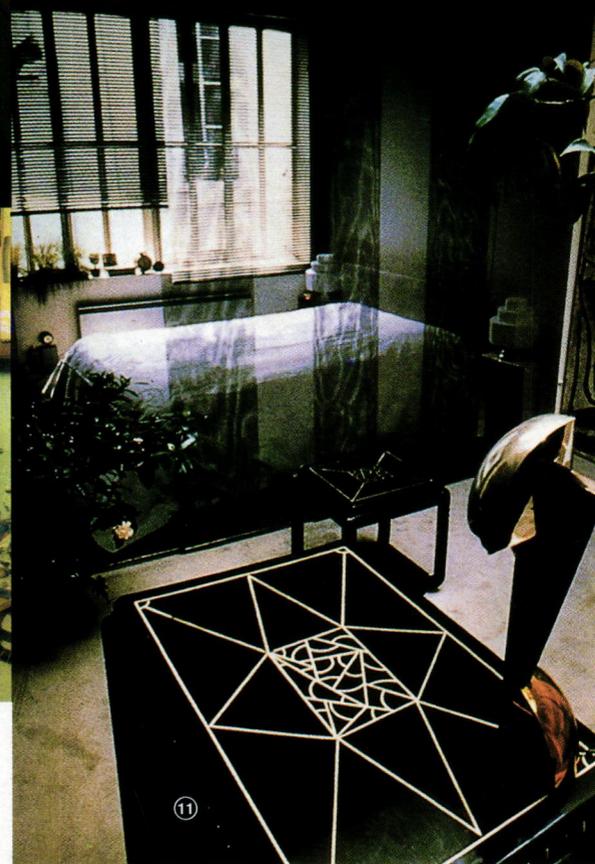
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⑨



⑩



⑪

THIS PAGE: ⑦ Chrome-plated chairs with elastic cords (1926) by René Herbst and a ground glass table by Ecart for the Ebel watch manufacturer, Basel, in Switzerland. ⑧ Stackable steel tube chair by Robert Mallet-Stevens (1927) and the *Blackboard* hand-tufted rug by Eileen Gray (1925), both reissued by Ecart. ⑨ Variation of the stool designed by Pierre Chareau for his *Maison de Verre* (1930). Here in burlled amboyna, but produced by Ecart in sycamore. ⑩ Cover of *Femina Pratique-Cahiers de Elle*. Andrée Putman was the stylist, the author was the model. ⑪ Andrée Putman's Paris loft, 1979.

had intuitively chosen icons of 20th century modern design.

Innumerable trips to Paris museums with her mother had exposed Andrée to art from an early age. She soon plunged into the liberating world of light and color. First, working as a messenger and journalist for the Art magazine, *L'Oeil* (The Eye), Andrée developed her own eye for Modern Art and modern house interiors. Her marriage to a Dutch art dealer deepened these ties.

*Femina Pratique - Cahiers de Elle* was a kind of French *Good Housekeeping* magazine, with tips for the middle class housewife on cooking, interior decorating, and fashion. Andrée, the stylist, helped set up the photo shoots and write the copy. My first job as a model in Paris was for this magazine. Wearing a borrowed Hermès scarf and a Jacques Fath coat, I posed for the magazine cover in a modern kitchen with a basket full of fresh veggies wrapped in newspaper

and a brace of partridges (feathers, scrawny feet, and all). This was the set-up shot for the recipe for *perdreaux au vin blanc* found in the *Elle* cooking section. Andrée laughed at my consternation. "Were French housewives really expected to pluck these poor birds before cooking?" I wondered. "*Mais oui*," was the matter-of-fact answer. This was cuisine culture shock.

From magazine journalist, Andrée moved to department store stylist. She was committed to bringing art to everyone in the Sixties. She suggested to Denise Fayolle, "design meister" of the Prisunic chain stores (French equivalent of Woolworth's) that lithographs by young artists Bram van Velde, Alechinsky, and Messagier be sold to the general public for little more than the price of a poster. This concept caught on with art collectors, but ironically, they were the elite, not the lower classes who were originally targeted.

> 66

# Mid-Century Swedish Glass



Text by Hal M. Meltzer.

# There was a certain symbiotic relationship between the designers and glassmasters at the Swedish glass factories of Kosta and Orrefors which resulted in creative genius.

Scandinavian design experienced tremendous vitality throughout the 20th century. In the field of glass, it is undoubtedly Swedish glass which has been the predominant contributor throughout Scandinavia, and in particular, the work of the glass factories of Kosta and Orrefors. This is not to say that important work was not being done at smaller studios throughout Sweden, or the rest of Scandinavia for that matter. However, a certain symbiotic relationship existed between the Swedish designers and glassmasters which resulted in extraordinary work. It was this creative genius which established both companies as the leading forces in mid-century Swedish glass.

Kosta glassworks is the earliest Scandinavian glass factory that still exists today. Founded in 1742, it was named after two county governors - A. Koskull and Bogislaus Stal von Holstein. Kosta became the leader early on in Scandinavian glass, attracting highly skilled glassblowers from Germany and supplying the Royal household and affluent society with the finest glassware available at that time. In 1864 the glassworks Boda was founded by a glassblower from Kosta. Likewise, Afors was founded in 1876.

The glassworks Kosta hosted many glass designers during the first half of the 20th century. Most of them came and went rather quickly except for Elis Bergh, who worked at Kosta from 1933-'35, and again from 1944-'50. Kosta was known in the 1930s and '40s for the production of drinking glasses, and its output in general was traditional and rather uneventful. This was all to change in 1950 after Elis Bergh terminated his work with Kosta.

Vicke Lindstrand (born Victor Emanuel Lindstrand, 1904-'83) had spent the years 1942-'50 as the artistic director of Upsala-Ekeby, a well-known Swedish ceramic factory. In 1950 he took over the helm at Kosta. Lindstrand had not worked in glass for almost a decade in accordance with an agreement made upon his departure from Orrefors in 1940. The fifties were incredibly prolific years for Lindstrand's entire oeuvre. Glass objects as elegant shapes with sleek lines characterized the production output of those years, while Kosta's art glass examples were comparable to any of the art glass Orrefors was to put out during that decade.

During the period 1924-'27, Vicke Lindstrand studied in Gothenburg as well as in Italy and France. Ultimately he would be known for his work in ceramics, glass, illustration, and textile design. It is interesting to note that Lindstrand worked at the Karlskrona Porcelain Factory from 1935-'36, while he worked in glass at Orrefors from 1928-'40. After a decade of not expressing himself in glass, he had many creative ideas waiting to be brought to fruition. This burst of artistic energy manifested itself in both the *Hutte* (factory) work as well as the *Unik* (uniques) art glass he produced for Kosta.

As early as 1953 examples of extraordinary simplicity and clarity were worked into the production line. With the assistance of Eric Hoglund, vessels, bowls, and plates were manufactured in a style which would truly capture the innovative design of the times. Although classical in their elegance, these pieces bespoke a new generation of form; a form which was sleek, slender, and often teardrop-like, reflecting the molten state of the glass itself.

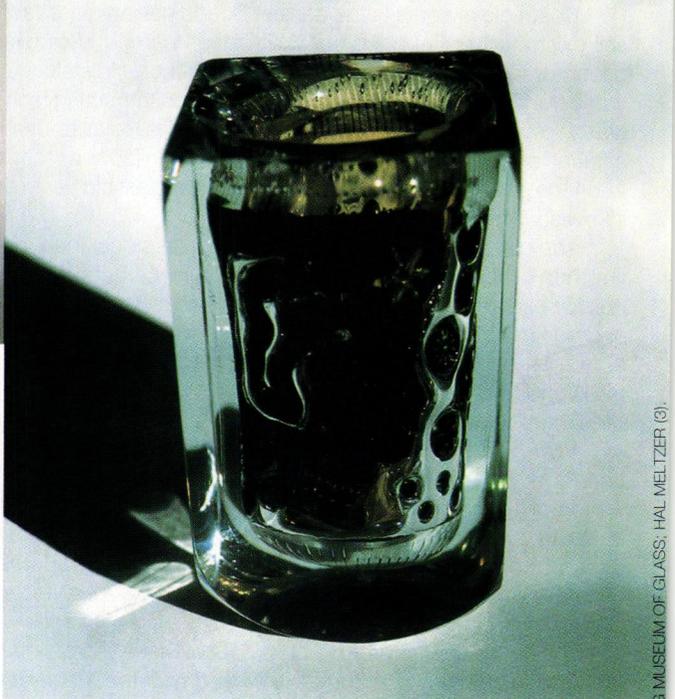
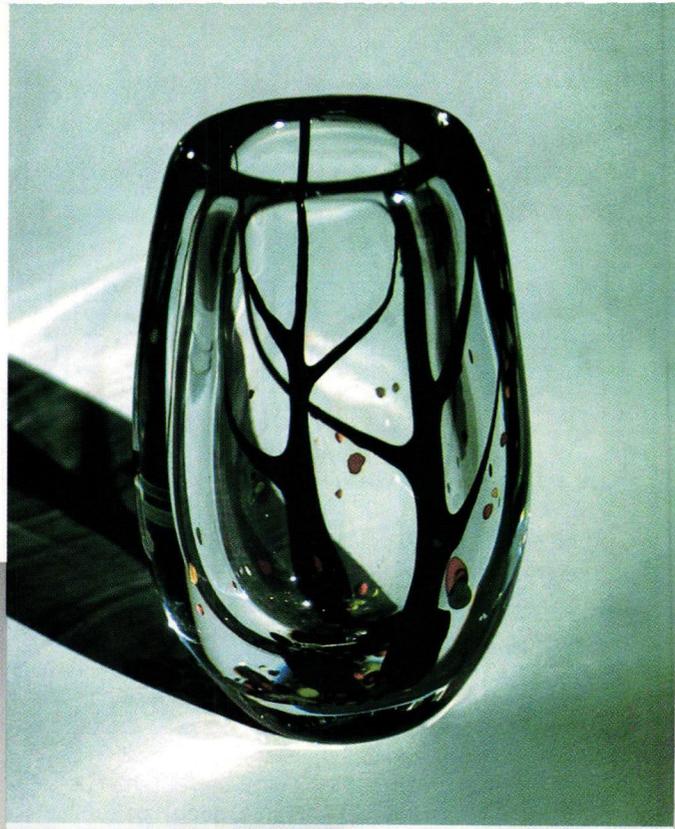
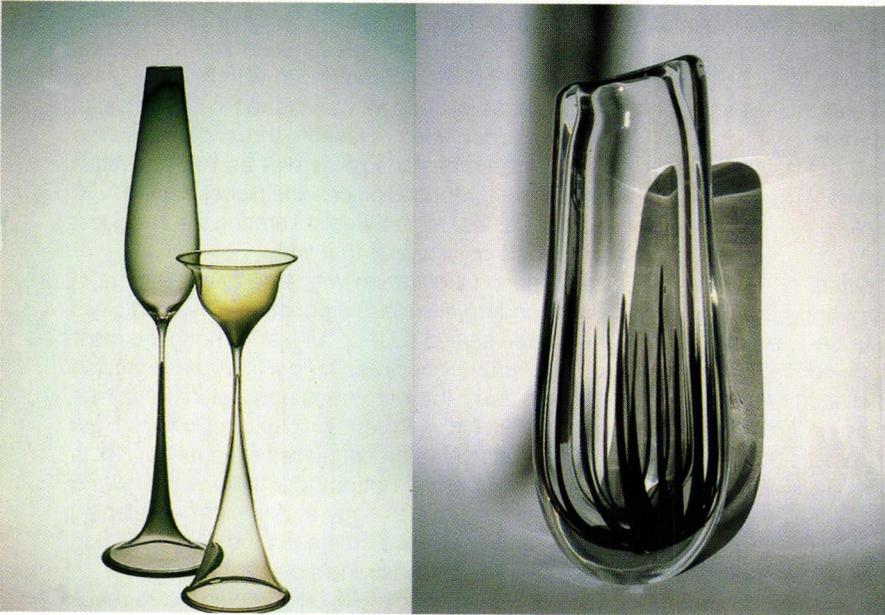
Some of these often-flattened ovoids were internally decorated with threads of white and aubergine glass. In another series, variations of this form were decorated with green algae and trapped air bubbles, while some were additionally engraved with fish and other sea fauna. Much of the production work was crafted in clear crystal, and its clarity and purity added another facet to the whole Kosta line of the 1950s. The superb craftsmanship as well as the innovative forms make the more mass-produced pieces (the pieces signed "LH" - the "H" signifying *hutte* or factory in Swedish) among the strongest examples being produced anywhere at that time.

During this same period Lindstrand was able to experiment in areas which were not conducive to mass production. These art glass examples were most often signed "LU" or "Unika." Among the most successful of these are *Autumn* and *Trees in Fog*. In the vase entitled *Autumn*, Lindstrand rendered the bare trees and autumnal foliage color in an unforgettable scenic interpretation captured in thick clear crystal. In *Trees in Fog* - one of his largest pieces executed at Kosta - the glass bleeds from clear at the bottom to a milky white toward the top which accurately portrays a foggy atmosphere enveloping large leafless trees. Both pieces were created in the early '50s and are totally resolved examples of Lindstrand's creativity.

Other examples of these wonderfully unique pieces are *Black Grass*, *Abstracta*, and *Colora*. In *Black Grass*, long narrow strands of grass stand upright in a tall teardrop-form vase. As their names indicate, the two other series address abstraction and color, two issues which were being addressed in the contemporary art circles of this time. Many of the earliest examples of these limited series were marked with a rectangular acid-stamp reading "LIND-" (on the top line) and "STRAND" (on the bottom line). This mark is indicative of a mid-1950s example. Even rarer examples were modeled in a technique derived from *Graal* and much akin to *Ravenna*.

Simultaneously at Orrefors equally stunning contributions to Scandinavian glass were underway. The Orrefors ("golden forge") glass factory was originally founded as an ironworks in Smaland, Sweden in 1726. It was not until 1898 that the production of bottle glass began. In 1913 the estate was purchased by Johan Ekman who hired Simon Gate and Edward Hald to work at Orrefors beginning in 1916. As designers they worked in close collaboration with the glassblowers and cutter Gustav Abels in a successful effort to revive engraved glass. As the same time, master blower Knut Bergqvist worked with Gate and Hald to develop the *Graal* technique.

Edward Hald (1883-1980) was the managing director at Orrefors from 1917-1944. From 1945 through the late '70s he worked as a freelance artist at Orrefors, spending well over 60 years of his life in collaboration with the firm. Trained in Germany and England in commercial and technical studies, Hald also studied in Paris with Henri Matisse. During his lifetime he worked in ceramics and painting in addition to glass. Hald was known for engraved vessels as well as his early experiments with Knut Bergqvist in the *Graal* technique which he continued throughout the mid-20th century. Perhaps the most famous of his *Graal* designs are those with fish inclusions deep >48



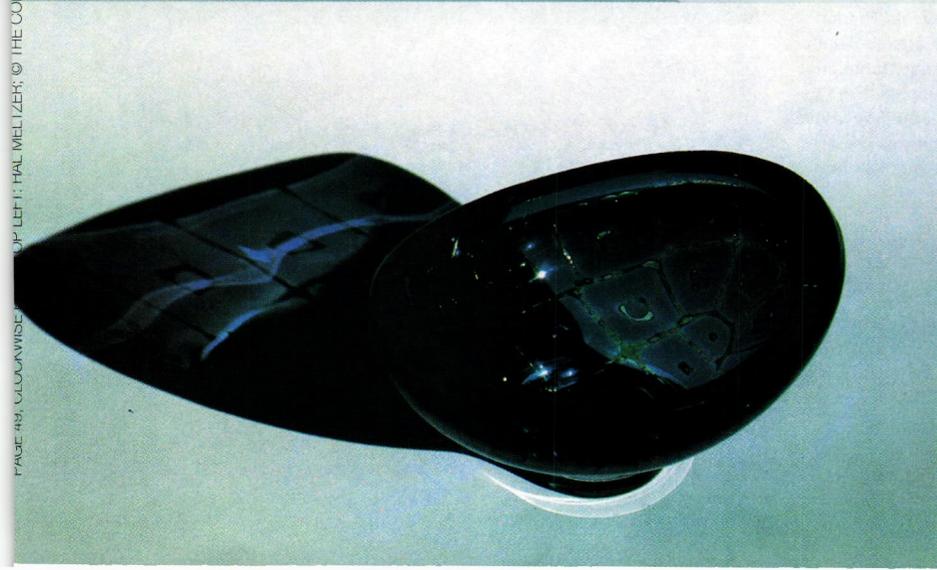
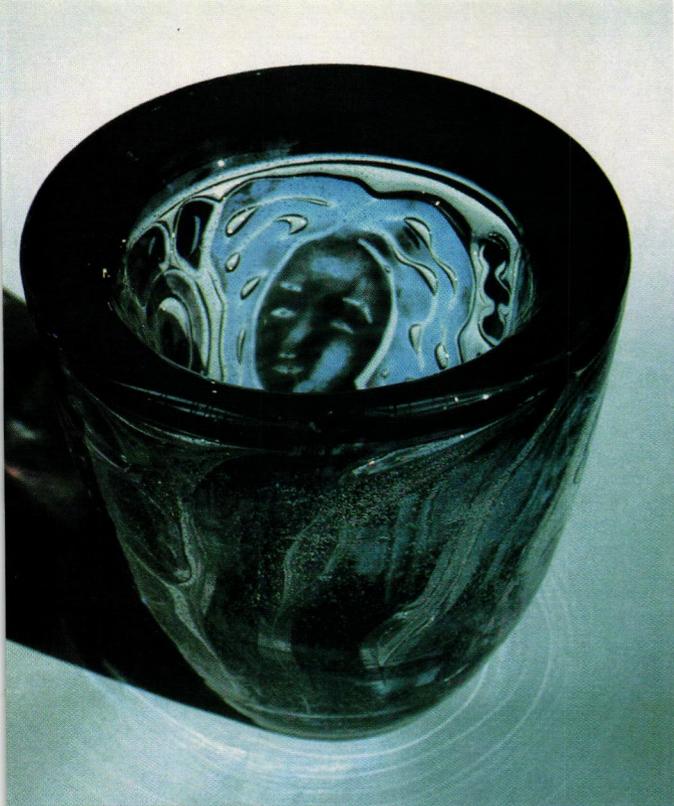
Deriving its name from a **Norwegian folktale** in which a fishnet traps a maiden on a horse, *Kraka* (the maiden herself) art glass was developed in 1944. In this technique, **wire mesh** is used together with color to achieve a very fine trapped air bubble effect.

in the glass walls, the resulting effect being the fish appear to swim around as if in an aquarium. This design had one of the most successful runs of any art glass object produced by Orrefors in this century. The fish in later versions seem to become more and more stylized; earlier examples from the '40s vary more in the coloration of the scenes depicted.

Orrefors was very successful during the 1920s and '30s, receiving many prizes at the numerous exhibitions in which they participated. In 1936 Edwin Ohrstrom came to Orrefors and, together with Vicke Lindstrand and Knut Bergqvist, developed the *Ariel* technique, perhaps the most important art glass technique discovered during the 20th century. Early experiments in this technique were executed in both geometric and figurative motifs. Through misinterpretation of numerical markings on the first *Ariel* pieces made, confusion has resulted in the attribution of the founder of this technique as well as in regard to which pieces were actually made first.

As far as can be determined, it seems that at some point in 1937 Edwin Ohrstrom conducted experiments in a very complicated technique through which he was able to capture and form air bubbles within the walls of the glass itself. The literary name given to the new technique by director Edward Hald was *Ariel*, in reference to Shakespeare's *The Tempest*. Edwin Ohrstrom went on to develop this impressive technique and has no doubt become known as the master of *Ariel* glass. The earliest works from 1937 through the '50s are jewel-like examples depicting scenes, figures, profiles, bodies, flora, and fauna often executed with one or two colors in addition to the clear crystal. They resemble stationary air bubble patterns in water almost mercurial in appearance.

During the first 10 years of production, Orrefors was able to produce approximately 375 examples of *Ariel* glass. Most were by Edwin Ohrstrom with some examples existing from both Lindstrand and Hald. After this period the *Ariel* pieces took on new

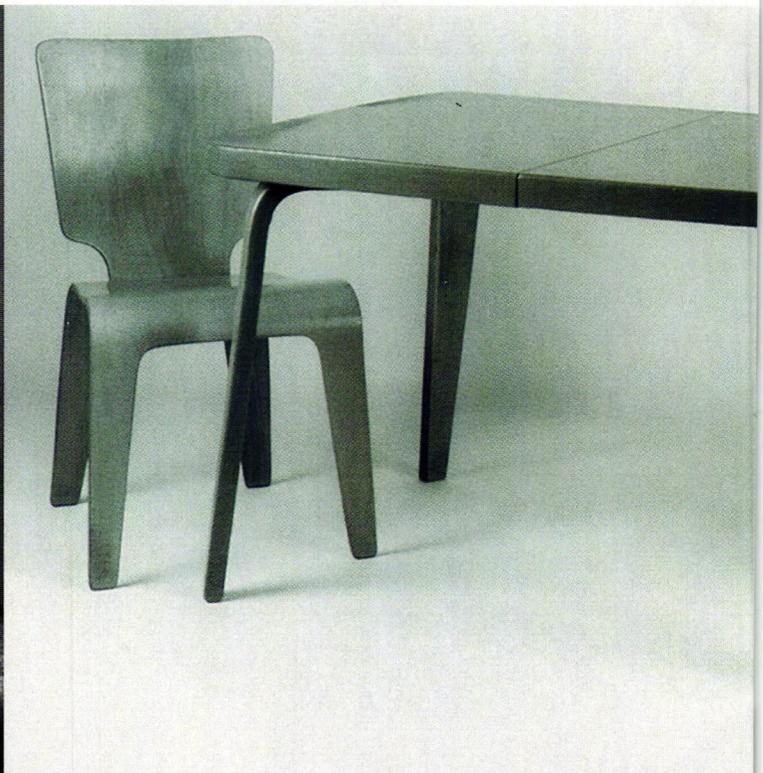


PAGE 46: *Shark Killer* vase by Vicke Lindstrand for Orrefors, c.1937. OPPOSITE PAGE, FROM LEFT: Nils Landberg's *Tulip* series goblets for Orrefors, c.1957; Vicke Lindstrand's *Black Grass* vase for Kosta; In this vase, entitled *Autumn*, Vicke Lindstrand captured the bare trees and autumnal colors in thick clear crystal; Edwin Ohrstrom's *Ariel* glass vase #408 for Orrefors. THIS PAGE, CLOCKWISE FROM TOP LEFT: An *Ariel* vase by Edwin Ohrstrom (#45E) featuring one of his best-known motifs, a woman's profile; Edward Hald's *Fish Graal* vase, designed about 1937 for Orrefors; Sven Palmqvist's *Ravenna* bowl for Orrefors; An Ohrstrom *Ariel* vase (#161) from 1939.

PAGE 43: CLOUVAISE... OF LEFT: HAL MELTZER; © THE CORNING MUSEUM OF GLASS, THE MELTZER...

# Thaden-Jordan Furniture

Long omitted from the annals of achievement in molded plywood furniture, the designs of Herk



CLOCKWISE FROM ABOVE: Designer Herbert Von Thaden, c.1947; Constructed of wide interconnected planes of birch plywood, the design for this molded plywood dining room table and two chairs reveals Thaden's interest for creating a balance between mass, volume, and a necessary functional flexibility; Completing the dining suite is this china cabinet and sideboard; An innovative and sculptural birch desk features drawers which fan outward from the desk body.

ert Von Thaden are finally receiving their due recognition. Text by Tran Turner.



It is widely known that molded plywood furniture represents an important part of international modernism, particularly during the years 1930 to 1960. There is Finnish architect Alvar Aalto's *Paimio Chair*, a breakthrough in furniture design from 1931-'32, and English designer Gerald Summer's 1934 armchair cut from a single sheet of plywood and then molded into form. Bauhaus graduate Marcel Breuer's 1930s furniture designs in plywood for Isokon are certainly at the top of the list, as are the post-World War II designs of Americans Charles and Ray Eames for the Molded Plywood Division of Evans Products and subsequently Herman Miller. The genius of Italian designer Carlo Mollino turned his furniture into free-standing sculpture as a highlight of mid-century design.

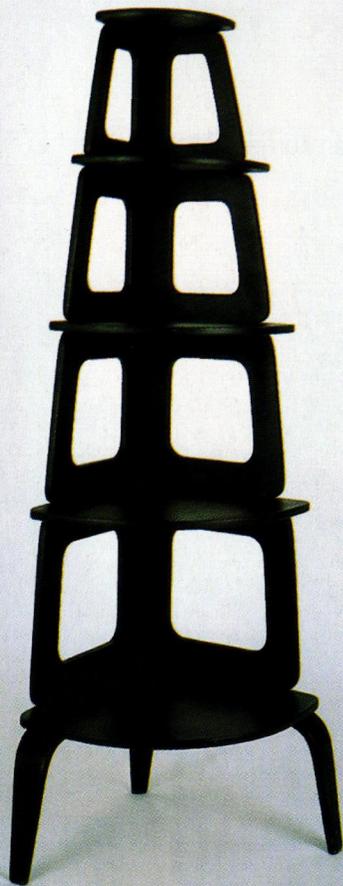
We also need to include the Plycraft Furniture Company's late 1950s chair designs by American Norman Cherner, Danish industrial designer Arne Jacobsen's 1950s molded plywood furniture manufactured by Fritz Hansen, and the celebrated *Butterfly Stool* designed in 1956 by pioneering Japanese industrial designer Sori Yanagi. Of course, there are numerous other obvious and lesser-known examples from this period of the 20th century, not to mention that molded plywood continued to be used well past the 1960s and remains a constant for new concepts in furniture by artists and industrial designers around the world. The Thaden-Jordan Furniture Corporation of Roanoke, Virginia, and Herbert Von Thaden, for whatever reason, have ostensibly not been included within this particular canon of furniture design or any aspect of 20th century modernism. Sound the trumpets because the time has come.

In 1946, the Thaden-Jordan Furniture Corporation was organized as a partnership between Herbert Von Thaden (1898-1969) and Donald Lewis Jordan (1896-1979). According to Jordan's biography *An Industrial Odyssey*, they began their company "to manufacture furniture in wood, metal, fabric, and plastic."<sup>1</sup> The 1946

Roanoke City Directory, however, lists the Thaden-Jordan Furniture Corporation as a "wholesaler of molded plywood furniture." Herbert Von Thaden was listed as President and Treasurer and Donald Lewis Jordan as Vice President. The final directory listing was in 1952, giving the Thaden-Jordan Furniture Corporation about a seven year existence.

Thaden's own professional resume, obtained from the Experimental Aircraft Association in Oshkosh, Wisconsin, states that he was the general manager for the company and the designer for the molded plywood furniture they manufactured, which included chairs, tables, case goods, church pews, television cabinets, and caskets. Both of Thaden's children, Patricia Thaden Webb and William Thaden, have confirmed their father's role as the company's sole designer. Jordan's involvement was really as an investor, someone who provided the strength of his name as a businessman. At the time, Jordan was the president of Johnson-Carper Furniture Company, also of Roanoke, as well as the director of the Furniture Club of America. These positions, among others, within the furniture industry gave Jordan considerable ability to extend his professional interests. But why with Herbert Von Thaden?

When the United States entered World War II, Jordan secured government contracts for the Johnson-Carper Furniture Company to manufacture plywood wing sections for military aircraft, plywood nose cones for navy bombers, as well as plywood sleds, mud and snow shoes, and bunkbeds for the army. By 1942 Thaden had established his own company in Roanoke to develop and manufacture wood and plastic laminates related to aircraft products. With Thaden in the same town, it was almost a given that Jordan sub-contracted the Thaden Engineering Company to undertake the designing and engineering of all of Johnson-Carper's molded plywood interests for their military contracts.<sup>2</sup> First came the government contracts, >52



Thaden's designs show his interest in **creating a balance** between mass, volume, and what he considered a necessary functional flexibility for the body and a visual flexibility for the eye.

then what seemed like a necessary and fortuitous working relationship between Jordan at Johnson-Carper and Thaden at Thaden Engineering, and finally a friendship between the two men. The success that Thaden achieved with Jordan at Johnson-Carper was the impetus to the post-war formation of the Thaden-Jordan Furniture Corporation. In turnabout, their new partnership by this time gave Thaden the opportunity to rely on Jordan to nationally promote and distribute their new molded plywood furniture through Johnson-Carper's network of clients. Their company was off to a solid beginning.

One of the earliest and most significant of Thaden's designs for the new company was a tall-back reclining chair, made of birch plywood, the example of which shown here was acquired by chief curator Michael Conforti for the permanent collection of The Minneapolis Institute of Arts.<sup>3</sup> Standing 38 inches with a seat measuring 26 inches in depth and 20 inches in width, its flared wing-like form and flexibility may have had a direct parallel to what he was designing at Johnson-Carper during the war effort. Whether inspired by an airplane wing or propeller, its aeronautic-like configuration clearly shows Thaden's long-standing involvement as an aviation designer. More importantly, however, Thaden's concept for this particular molded plywood chair design stands alone as an example of modernist furniture. It belongs to the singular vision of Herbert Von Thaden, who was not trained as an architect, artist, or furniture designer, and it far surpasses most designs for molded plywood as a material before and after its arrival. Its three-dimensionality and sculptural implications are unrivaled, even when compared to the accomplishments of the Eameses, Aalto, and Breuer. Perhaps the one who came closest

to Thaden's concept in this particular example was Mollino, whose furniture designs have aptly been described as biomorphic and Surrealist with their undulating curves and whimsical outlines.

According to available evidence, as well as the recollections of his children, the tall-back reclining chair was an experimental design. It never made it into regular production at Thaden-Jordan. At least a dozen were made and possibly as many as 20, based upon examples that have surfaced on the market. Patricia Thaden Webb remembers about six of them being at her parent's home when she graduated from high school in 1951. She will also reluctantly recall, expressing how difficult it is to admit, that a number of years later she put three of them out on the roadside with the garbage, only to watch them be picked up by a junk collector. Ironically, these chairs are probably the examples that made their way to a New York dealer, who then sold one of them to The Minneapolis Institute of Arts. When this chair is compared to Thaden's other designs for molded plywood furniture, a sharp difference becomes quickly noticeable.

The other more commonly found pieces made by Thaden-Jordan, such as dining room chairs, tables, and sideboards, are much more straightforward from a purely functional point of view. To begin with, the plywood itself for all the production examples is at least double in thickness to that of the tall-back chair. They are also far less aeronautical in appearance with fewer fluid curves, offering instead a set of simple, almost straight lines with curves added only to soften corners or to form bends in legs and seats. In these instances, Thaden's designs are dealing more with wide interconnecting planes of molded plywood, showing his interest for creating a balance between mass, volume, and what he considered a necessary func-



OPPOSITE PAGE, FROM LEFT: Black stained corner curio, made of birch plywood. Thaden experimented with colored stains for his furniture designs, but these examples are not easily found; The three-dimensionality and sculptural qualities of Thaden's tall-back reclining chair, made of birch plywood, are unrivaled. THIS PAGE, CLOCKWISE FROM LEFT: A rare version of Thaden's telephone stand, stained with a black stain; Also rare, a side chair stained crimson red; A 16-year old Patricia Von Thaden, Herbert's daughter, poses for an advertising shot for Thaden's telephone stand, c.1949.

word was mentioned of this, however, in Jordan's biography. The book talks only of his accomplishments. From the side of the story involving Thaden, a great deal of which is still not known, Patricia Thaden Webb and William Thaden confirm that the dissolution of their father's company was due to a financial setback. There simply were not enough national sales. Because the company records for Thaden-Jordan apparently no longer exist, there is really no way of knowing the actual number of pieces manufactured. Based on the number of examples that surface in the market today, it seems the output was minimal. Once Thaden-Jordan was brought to a close, Donald Lewis Jordan returned to his focus at the Johnson-Carper Furniture Company, eventually becoming chairman of the board and one of this country's leading figures of American industry. Thaden moved to High Point, North Carolina, where he first established the Thaden Molding Corporation and then the Thaden Engineering Company. At both businesses, he continued to develop original designs and processes for manufacturing fiberglass and other plastic office and home furnishings. Apparently, Thaden designed and produced the first continuous base/leg/arm outdoor chair made from plastic, a forerunner of those ubiquitous plastic lawn chairs you buy at the grocery store. But that is another story...

tional flexibility for the human body and a visual flexibility for the human eye. Also made from birch, each of these examples show another of Thaden's overriding concerns - to reduce the number of component parts in an effort to reduce the cost of production. Thaden was certainly aware of the greater market forces that promoted efficiency at every turn, especially when it came to modern interiors of the late 1940s and early 1950s. It should also be noted that Thaden experimented with different finishes for his mid-century furniture designs, including red and black stains. These particular examples, however, are not easily found.

Despite the initial success of the Thaden-Jordan Furniture Corporation, the two men dissolved their partnership in 1952. Not a

*Acknowledgements: Special thanks go to the children of Herbert Von Thaden and Donald Lewis Jordan for their contributions to this article, which > 90*



THIS SPREAD: In addition to the readily recognizable *E.1027* table and *Bibendum* chairs, the living room also includes a pair of Eileen Gray *Lota* sofas, and Gray's *Black Board* and *Maison Blanche* area rugs. A set of *LC2* armchairs by Le Corbusier completes the seating area in front of the mirrored fireplace.



## Shades of Gray

The works of Eileen Gray take center stage in an innovative interior designed by Richard F. Geary III for a connoisseur of classic modernism.

Text by Kate Kramer. Photographs by Ed Chappell

While many people collect mid-century classics, there are the exceptional few who dedicate every aspect of their lives to modern architecture and design. Designer Richard F. Geary III, president of Geary Design in Naples, Florida, belongs to the latter category. His studio, home, commercial, and residential projects appeal to connoisseurs of classic modernism for their elegance as well as their adherence to modern tenets. A lifelong admirer of the architecture, interiors, and furnishings associated with the International Style, Geary's artistically and technically innovative interiors transcend the classics to accommodate late 20th century lifestyles.

The interior and architecture presented here were designed for a German industrialist who wanted a home exemplifying the modernist mandate that form = function. Together, Geary and his client chose an ideal site located on Naples' prestigious Gordon Drive on the Gulf of Mexico. Designs by Gerrit Rietveld, Le Corbusier, Charlotte Perriand, Mies van der Rohe, and Paul Frankl appear throughout this 8,000 square foot residence, but the works of modern icon Eileen Gray take center stage in this home. Marginalized during her own career in France during the 1920s and 1930s and for decades thereafter, the Irish-born Gray is now being fully recognized for her contributions in furniture, interior, and structural designs.

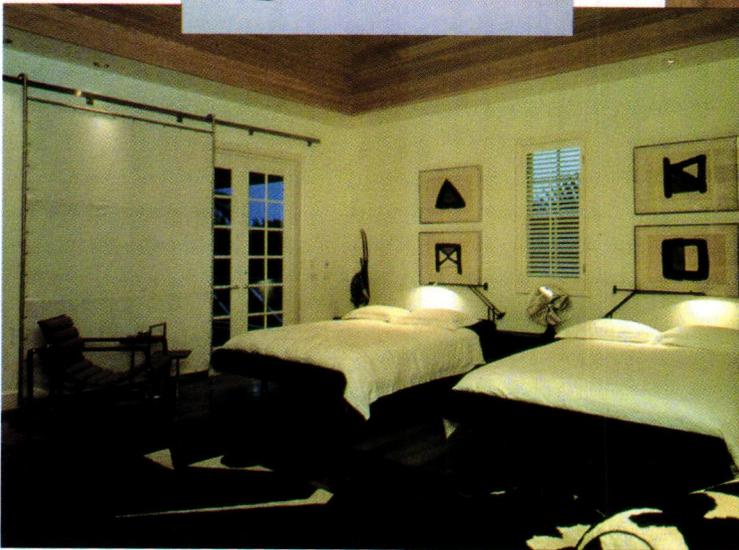
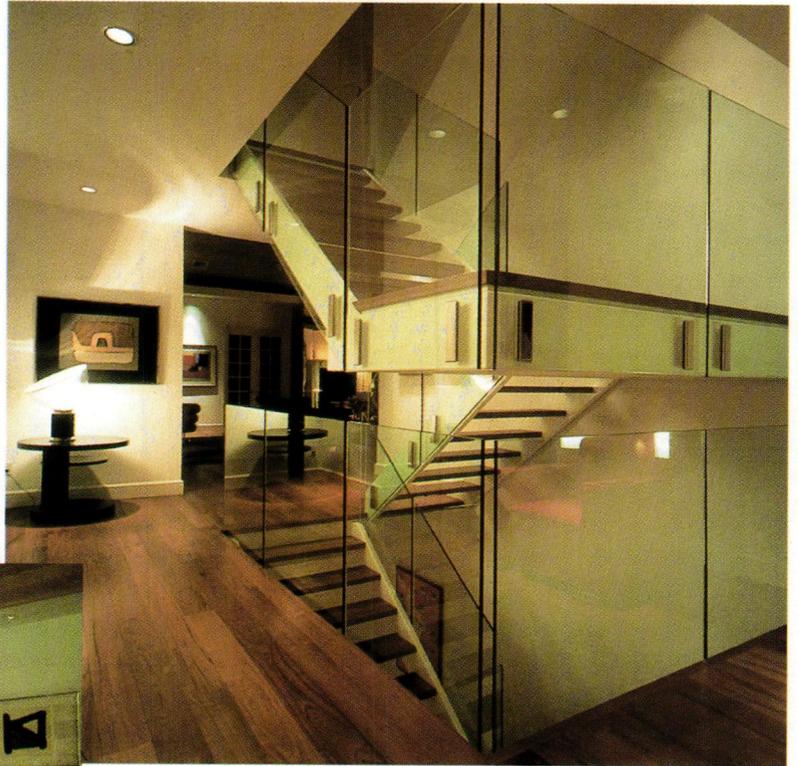
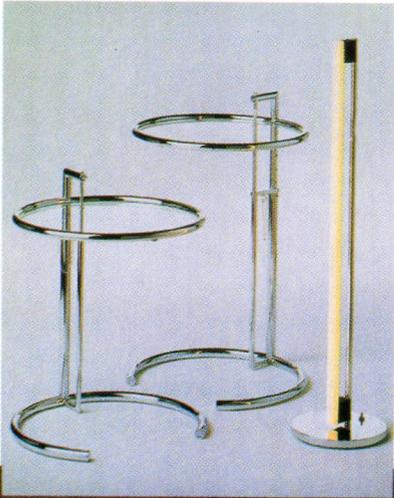
In addition to the readily recognizable *E. 1027* table and *Bibendum* chairs, the living room also includes two *Lota* sofas, *Black Board* and *Maison Blanche* area rugs, and a *Menton* cocktail table - the table which converts into a desk. Gray's *Bar Stool #1* and *Roqueburne* chairs appear in the kitchen, and *Transat* chaise and *Black Magic* area rug figure prominently in the master bedroom. Geary's client clearly shares the designer's penchant for Eileen Gray's work.

Geary's own custom-designed furniture and hardware complement contemporary works, mid-century antiques, and licensed reproductions of modern classics. For instance, Geary designed recessed shelving to accommodate the client's collection of limited edition Alessi ceramics. As the licensed distributor of Herman Miller for the Home in Southwest Florida, Geary Design has ready access to the best licensed reproductions of American design. For European work, Geary relies more upon regional mid-century vintage dealers and licensed distributors.

The architecture of the home combines ideas from

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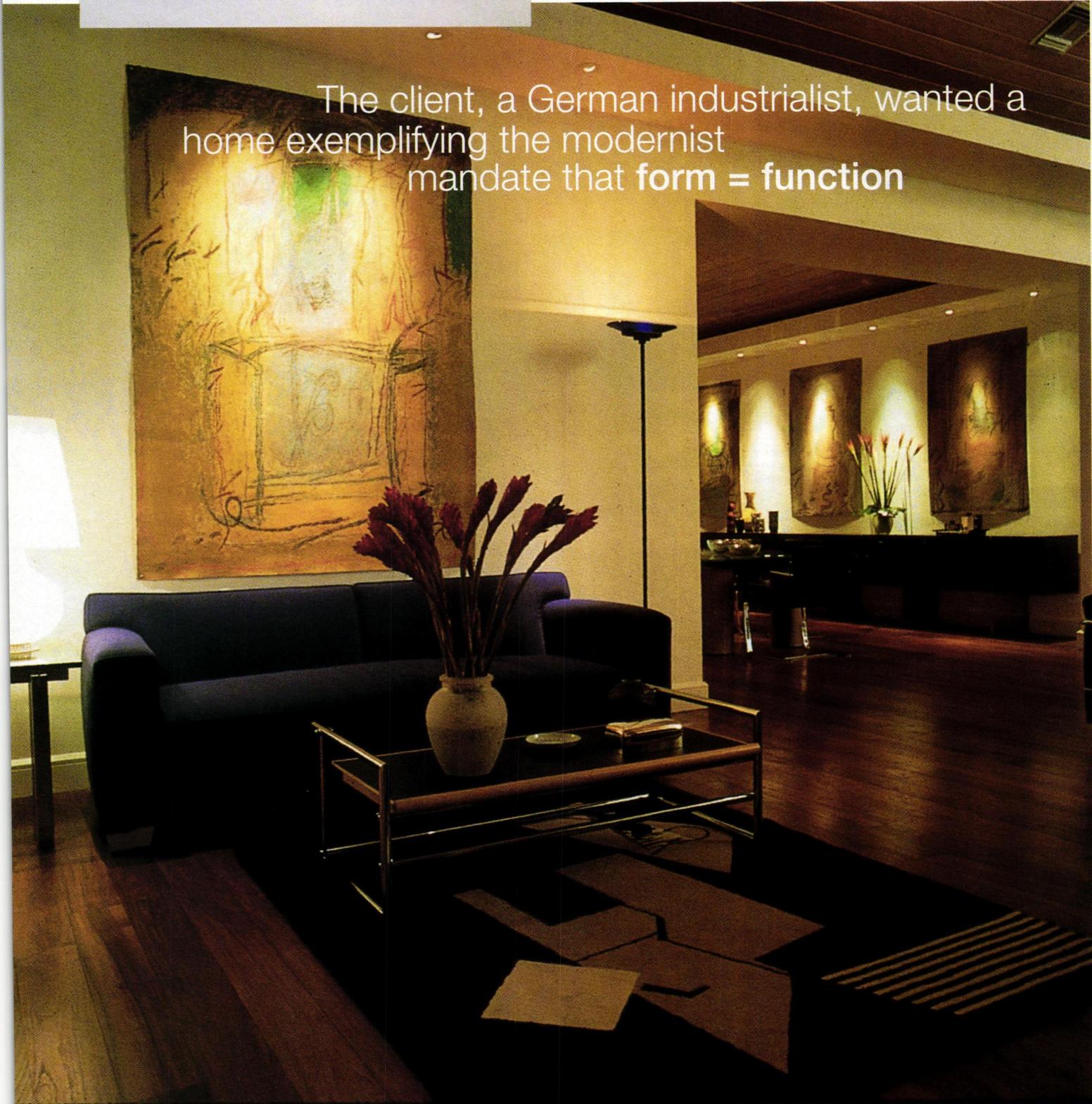
CLOCKWISE FROM ABOVE: In the bedroom, two beds are flanked by Eileen Gray's *Transat chaise* (1925-'30) in brown leather, and a pony skin side chair by Paul Frankl. On the floor is a *Black Magic* area rug by Eileen Gray, the night stand showcases a 1940s Emerson fan; The *E.1027* table (1927), one of Eileen Gray's most famous designs, was created for her home of the same name to be used as a bedside table which could be raised or lowered to bring the tray to the correct height. This example is a reissue available from ClassiCon. Also shown and available from ClassiCon is Eileen's *Tube lamp* (1927); The home's stunning bi-level cantilevered stairway is constructed of polished steel and glass; In the kitchen, Eileen Gray's *Bar Stool #1* (1927) is joined by two of Gray's *Roquebrune* chairs.





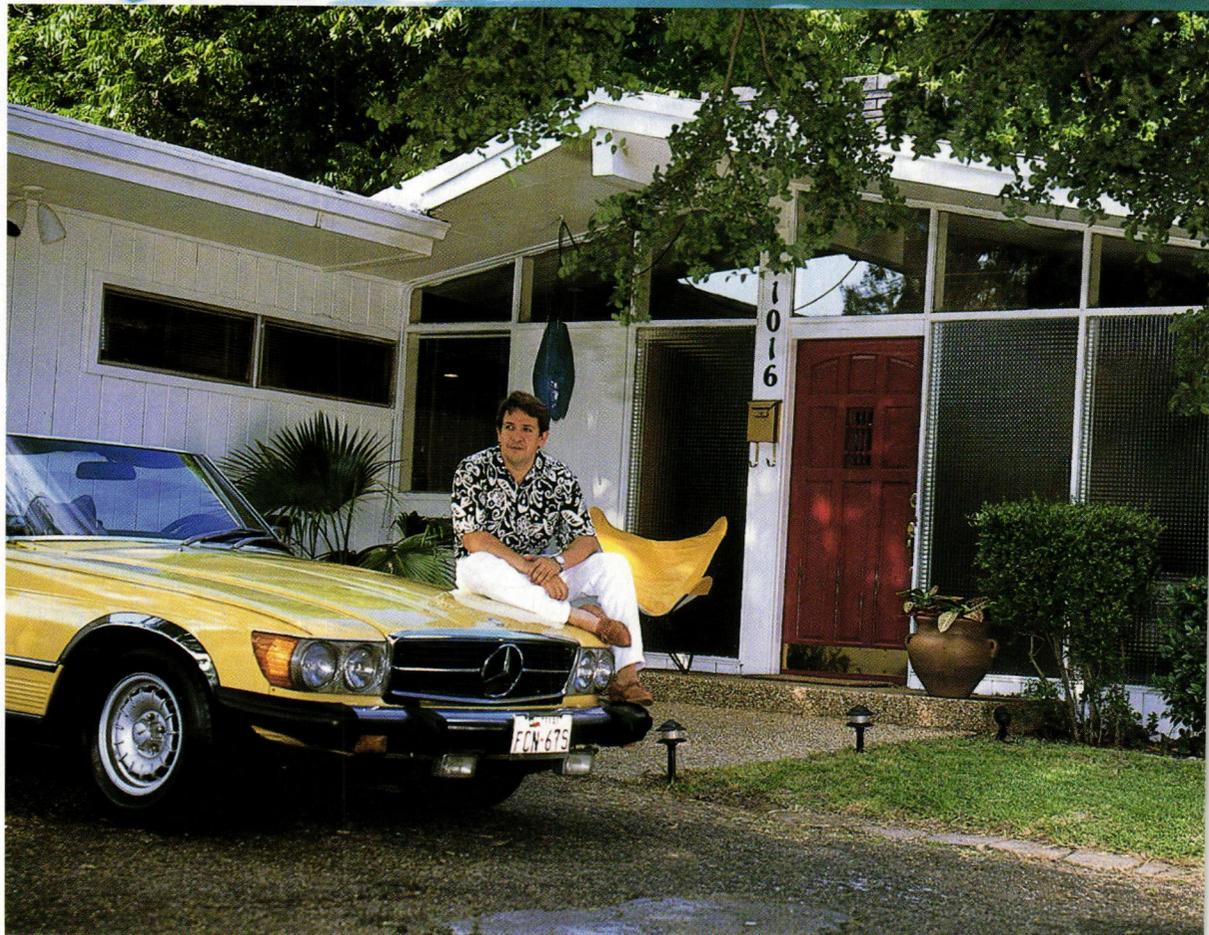
LEFT AND BELOW: Designed by Eileen Gray for her *Tempe À Pailla* home in Castellar, the Menton convertible table (1932) is a wonderful example of Eileen's desire for multi-functionality in her designs. The original model was constructed of a metal frame with a cork top (for the dining table side so the noise of the dishes would be muffled) which reversed to a zinc top for the lower coffee table. The example here is a reissue available from ClassiCon.

The client, a German industrialist, wanted a home exemplifying the modernist mandate that **form = function**





ABOVE: The sweeping patio on the rear of the home, next to the kidney-shaped swimming pool, features a Saarinen *Pedestal Group* table and six *Tulip* chairs, two Bertoia wire chairs, and a yellow Verner Panton *Stacking* chair and Eero Aarnio *Pastille* chair next to a Saarinen *Pedestal Group* side table. RIGHT: Homeowner and designer Carlos Cardoza poses in front of his "American Classic Modern Dream" home.



BELOW: The focal point of the colorful living room is an Arne Jacobsen *Egg* chair and ottoman in bright royal blue fabric accompanied by a Richard Meier-styled sofa, a Saarinen *Tulip* armchair and *Pedestal Group* side table, and a white George Nelson *Ball* clock. The overall look is completed with a Noguchi coffee table and a pair of Bertioia *Diamond* chairs. A sculptural Eames leg splint hangs in the corner.



## The American **Classic Modern** Dream

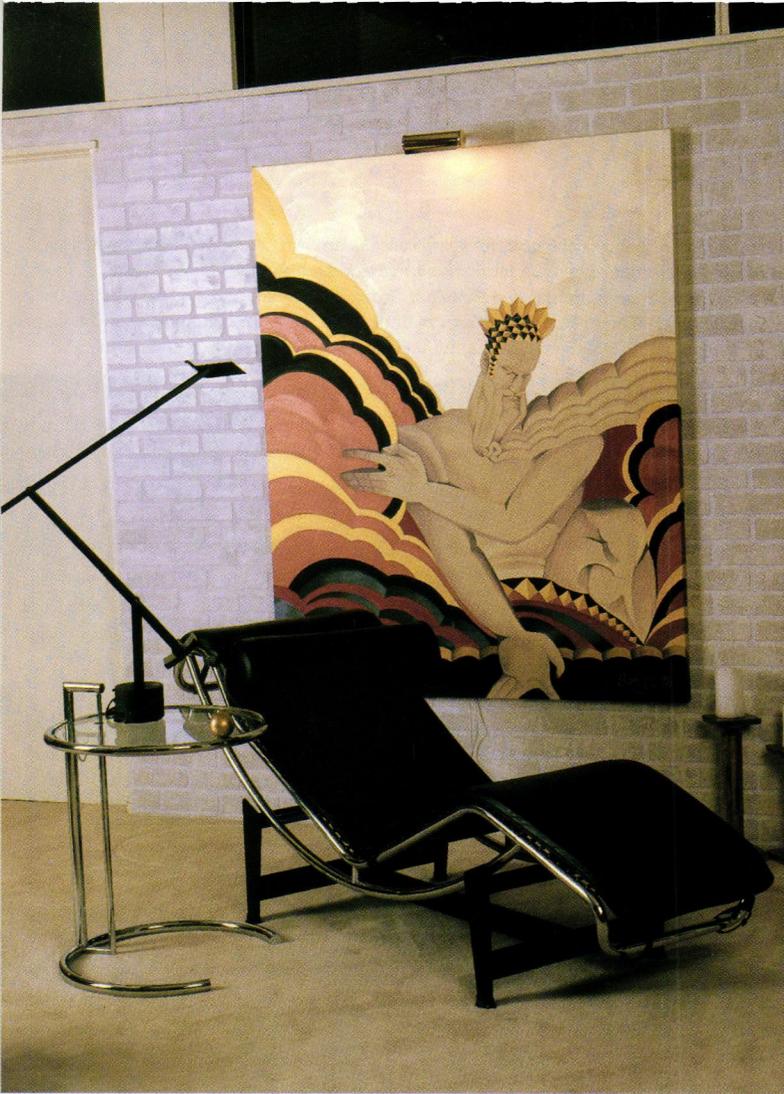
Arriving in the United States seven years ago with a single suitcase, a sense of style, and a large portion of ambition, Carlos Cardoza pursued his dream of owning a classic modern home. *Text by Bill Smith. Photographs by Robert Morrell*

When Carlos Cardoza began looking for a Mod home, he was not prepared for a ride on what is truly one of life's greatest emotional rollercoasters. "I always knew what style of house I wanted," says Carlos, "but unfortunately the words 'Contemporary' and 'Modern' meant different things to different people."

As is the case with most events, things happen when you least expect them. While searching for an estate sale on a Sunday afternoon, Carlos' dream home appeared: "As I drove down the street, this beautiful house caught my eye. I knew immediately that this was

the house for which I had been searching for so long. Even more beautiful was the 'For Sale' sign in the front yard" remembers Carlos. Within a matter of weeks, the house was purchased and the fun process of decorating began.

Built in 1954, the four bedroom, four bath house with attached two-car garage was designed by Gordon Nichols, a local Dallas architect who specialized in the design and construction of contemporary homes. The sprawling flat-roofed design was built with beams running the length of the house, maximizing space and light. > 60



ABOVE LEFT: The family room takes on a Deco flavor with a Corbusier lounge chair and Eileen Gray's *E.1027* side table. ABOVE RIGHT: The use of beams in the construction of the home allows the living, family, and dining rooms to be combined into one large area, separated only by color and style. The massive island fireplace with built-in cooking grill serves as the home's visual center. Cozying up to the fire is an Eames DAR shell chair with Eiffel tower base.

"I always knew what style of house I wanted," says Carlos, "but unfortunately the words 'Contemporary' and 'Modern' mean different things to different people."

The use of beams allows the living, family, and dining rooms to be combined into one large area separated only by color and style. A massive island fireplace with a built-in cooking grill serves as the visual center. The back walls of the L-shaped house consist of floor-to-ceiling windows with glass doors in each room, allowing the house to be flooded with natural sunlight and providing a spectacular view of the deck and kidney-shaped swimming pool.

The house contains modern classics from the late 1920s to the late '80s, with style and design being the only entrance requirement to the decor. "If a piece has a unique style and design I will add it to the collection regardless of who the designer is or when the piece was made" states Carlos.

The list of designers for the furnishings in the home reads like a guest list at a design awards ceremony: Arne Jacobsen, Charles Eames, Isamu Noguchi, George Nelson, Alvar Aalto, Le Corbusier, Eero Saarinen, Eileen Gray, Harry Bertoia, Philippe Starck, and numerous others. Each room has a theme and a color scheme which matches the pieces used within.

The focal point of the formal living room is an Arne Jacobsen *Egg* chair and ottoman in bright royal blue fabric accompanied by a Richard Meier-styled sofa, a Saarinen *Tulip* armchair, and a white George Nelson *Ball* clock. The overall look is completed with a Noguchi coffee table and a pair of Bertoia *Diamond* chairs. The fam-

ily room has a Deco flavor created by two Corbusier lounge chairs and a pair of Eileen Gray *E.1027* side tables. The dining room and kitchen are vibrant areas where you can find Bertoia bar stools, a JVC *Videosphere* television, a George Nelson for Howard Miller *Kite* clock, Salem *Tricorn* dinnerware, Russel Wright dinnerware, and a green *Bird* chair and ottoman by Harry Bertoia.

Born and raised in Guatemala City, Guatemala, Carlos is himself an accomplished graphic designer. He is an example of how the classic modern influence is not limited only to America and the European community, but reaches people worldwide. Carlos' introduction to modern classics began with the purchase of a Saarinen *Tulip* chair when he was just 13. It appears that Carlos liked the Saarinen style before he knew who Saarinen was.

It is said that in Texas, if you don't like the weather, wait a minute. The same can be said about this California ranch style home in Dallas. With pieces constantly being rearranged and wall colors that change with the seasons, a weekly visit is an absolute minimum.

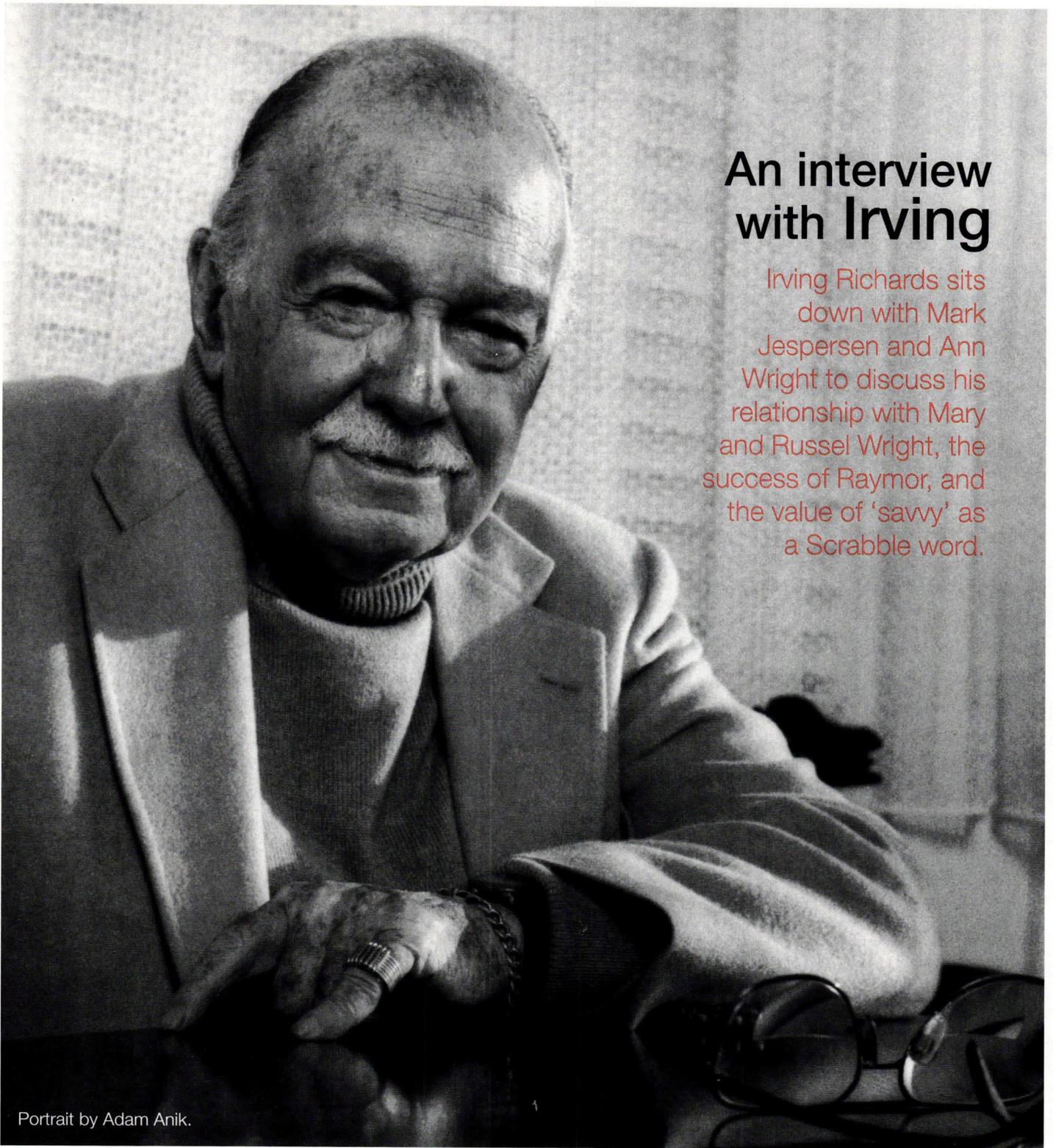
"It's a wonderful feeling. I came to this country seven years ago with a single suitcase, a penchant for style, and a lot of ambition...now I enjoy a great modern home full of classics worthy of being in a museum's collection."

"Most people go after the 'American Dream,' but I went after the 'American Classic Modern Dream.'"



LEFT: In the dining room, a Saarinen *Pedestal Group* table and chairs is joined by a Bertoia *Bird* chair and ottoman. On the wall is George Nelson's *Kite* clock for Howard Miller. BELOW: At night the patio is simply stunning, with the glass walls of the house allowing the interior and exterior environments to flow together.





## An interview with Irving

Irving Richards sits down with Mark Jespersen and Ann Wright to discuss his relationship with Mary and Russel Wright, the success of Raymor, and the value of 'savvy' as a Scrabble word.

Portrait by Adam Anik.

Irving Richards was born 90 years ago just 10 blocks from where he currently resides on the Upper East Side of Manhattan. He has stayed close to his roots. But like the determined collector of exotic unidentified butterflies, he has traveled throughout the world with his net, seeking designers whose work would have a major impact on the shape and direction of mid-20th century product design.

You could say that Richards has good instincts. He also happens to be an accomplished artist in his own right. And he likes people. When you combine all these elements, you begin to understand why Richards and Raymor, his multi-million dollar corporation, were so successful. Over nearly four decades, Richards forged

relationships between manufacturers, sales people, advertising and public relations agencies, and buyers from the best retail stores to fulfill his dream of bringing the finest emerging designs to the mass market. Although he'd deny it, it's safe to say that many of the items so eagerly collected today may never have seen the light of day without Irving Richards' influence.

I met Irving Richards this past December 1997, in his modest 15th floor apartment. The main living area is a large open room that contains a grand piano loaded with sheet music, much of it composed by his son, Eric. The furniture is mostly Finn Juhl and Hans Wegner, and there is a crazy collection of Italian glassware and Scan-

dinavian pottery. George Nelson's daybed couch and an Eames recliner are prominently positioned by the front windows. The walls of the apartment are covered with a wild mix of modern art. And the shelves and tables overflow with stacks of books and a wonderful display of abstract sculptures. Many of the pieces are signed "Richards." Irving still maintains a studio just down the hall from his apartment. "I'm a little too shaky these days for painting intricate details, but I've not given up. Not yet."

Joining us for the interview is Russel Wright's daughter, Ann. Her presence adds a strong sense of continuity to the interview. Irving has known Ann since she was two, about the time her mother, Mary Wright, passed away. Raised by her famous bachelor father at *Dragon Rock*, Ann remembers hearing the stories of earlier days when Irving, Mary, and Russel joined forces to design and market what became this country's most unusual and best-selling line of dinnerware, *American Modern*. And there's no denying that *American Modern* helped launch what became Irving's successful venture, the Raymor Corporation.

I am deeply grateful to Ann and Irving for sharing their time and their memories with me. Irving says right up front that he would rather have Ann or myself commit to a weekly game of advanced Scrabble, but he resigns himself to the interview. As we settle in for the afternoon, Irving assumes center stage in his Eames recliner. Ann pulls up a chair, well actually, *The Chair*, by Hans Wegner, and I spread out my tape recorder, notebooks, and camera on the Nelson daybed. We're about to learn more about the Irving S. Richards, Russel and Mary Wright, Raymor, Morgenthau, Glidden, Seibel, Bennington, Zeisel, Rohde, Lax, Umanoff, Nelson, Howard Miller, Hyalyn, Moreddi, Artisan House, Tom Tru (and some not true) story.

**Mark Jespersen:** You're still painting in your studio? Shouldn't you retire soon?

**Irving Richards:** I've got to tell you a very funny story...about being too young or too old.

**Ann Wright:** Oh, this should be good.

**IR:** Well, a lady in this building invited me in for dinner one night, and I had never met her....

**AW:** When? Lately?

**IR:** Just about a week ago.

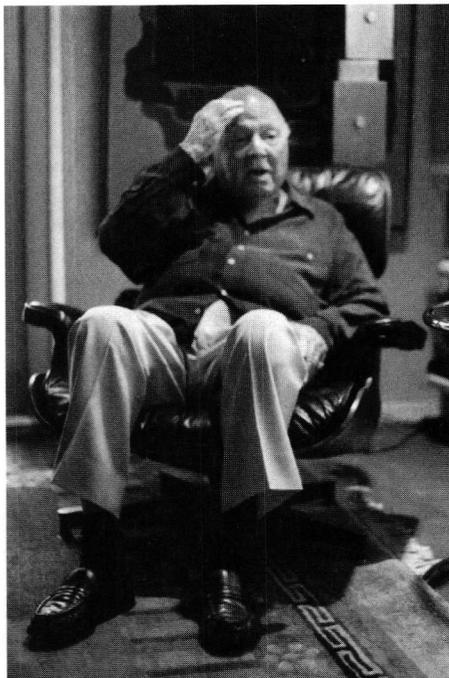
**AW:** Oh, Irving!

**IR:** Well, she knows that Mrs. Richards is quite ill and not able to go out. And so she met me in the elevator, and said "Would you like to join me for dinner?" And I said, "yes." So, we had a couple of drinks, and then she said, "May I ask you a question?" I said, "Of course, but I think I know what it is." (She wanted to know how old I am!) I said, "I'll tell you, I'm 90." She said, "Oh, no, really? I thought you were about 75. You're a little too old." I said, "How old are you?" She said, "59." And I said, "You know, you're too old for me, too!" And we both laughed. That's my story about age!

**AW:** Yes, and so how was her dinner?

**IR:** Well, once the age question was settled, the dinner was very good, she had lobster and everything else.

**AW:** Wow! She went all out.



ABOVE: For the interview, Irving sits center stage in his vintage Eames recliner which George Nelson told him was one of the very early production models.

**IR:** Yes, well she thought I was 75, so she went all out.

**MOJ:** Irving, you mentioned that the Eames recliner you're sitting in was one of the original production line pieces.

**IR:** That's exactly so. George Nelson told me when he did this apartment that it was the fifth or sixth one. I don't know if he was correct, but it's a good story. You know, when this chair was placed in this apartment it cost I believe \$600. Today it's \$2,500, maybe more.

**AW:** I've seen them at the Museum of Modern Art store for a lot more.

**IR:** They're a little more expensive there. I don't know how they get away with that. I think it's \$2,900 in the MoMA store.

**AW:** Well, it is a famous piece of decorative art. It sells for what the market will pay, right Irving?

**IR:** You're exactly right about that.

**MOJ:** Irving, you've said that Andy Rouge was the person who first introduced you to Russel Wright.

**IR:** That's right. His name, if I remember correctly, was spelled R-o-u-g-e.

**MOJ:** He was a buyer for Sterns?

**IR:** He was. And he was also the buyer for Obingtons, which at the time was a very well-known store for decorative items over on Fifth Avenue.

**MOJ:** And prior to Andy Rouge introducing you to Wright you had been with Lightolier, is that right?

**IR:** Yes. During the Depression, I had spent a short amount of time at Lightolier after liquidating my first endeavor, the Irving S. Rappaport Company. As so often happens in life, a rather unforeseen event (an illness, in this case) forced me to re-evaluate my plans for schooling and sports. So, in 1926, when I was about 19, I left the prep school I had been attending up in Ithaca and returned to New York to open a small bookshop about where Zabar's is located. You see, my father was quite literary. He was very interested in books. And so there I was, selling rare books, first editions and such. Then something happened that changed my life. I had gone over to Europe to purchase some specialty books for the store. While I was in Paris, I happened to go through the Salon d'Automne. Well, I was mesmerized by what I saw. It was like "seeing the light." And I knew that I would have to become involved, in some way, with this new direction in design.

**MOJ:** What happened next?

**IR:** Well, I returned to New York fairly undecided about what to do next. Should I enroll in art school? How could I become involved with this new design? I had already discovered that the rent for the bookshop was a bit too high. And so I decided to sell out all of the stock. To liquidate. That was 1930. I was 23, without a job, and in the middle of the Depression. But somehow I got a job with Lightolier and they in turn sent me back to Europe to look for designs for lamps.

**MOJ:** And then, a few years later, in about 1935, Andy Rouge introduced you to Russel Wright?

**IR:** Yes, as I said, Andy was a buyer for Stern Brothers, a very elegant store over on 42nd Street. And he had been purchasing Wright's metalware, buying principally aluminum ware, and maybe some other things, some lamps that Russel was making before I became > 64

involved. Andy was fascinated with Russel, and he thought that Russel needed a marketing person, like myself, who had taste standards that were akin to Russel's. Is this right Ann?

**AW:** Oh, yes.

**IR:** Okay.

**MOJ:** I wouldn't worry if some of the details aren't perfect. It's the story that's interesting.

**IR:** Well, you know what I mean. As far as I remember, whatever I'm telling you is correct. But as I told you, my memories are a little foggy, and I always forget names.

**MOJ:** What's interesting is the story behind the designs that you helped bring into so many people's homes.

**IR:** Exactly. Well, that's really the basis of this story. The fact that so many young artists that I mentored finally found a place to sell their product, you know, otherwise they may not have.

**MOJ:** So one of the first designers was Russel Wright.

**IR:** Well, Russel was already a name, before, you know, I met him.

**AW:** But not really a big name.

**IR:** He wasn't a big name. He didn't have a vast audience, because he was only involved in the small aluminum production. But when we got together, when he did the *American Modern* dinnerware line and I did the marketing, this was the thing that helped him become important, don't you think so?

**AW:** Yes, and what about Mary Wright? I'm wondering, you know, what you thought about the influence she may have had, or their collaboration....

**IR:** Well, Mary collaborated with Russel on many things with which I was not involved, you understand. The only thing that I remember that Mary did when I was involved with them was the linens and the Kleise woodenware. But after Russel and Mary sold me their end of the business, I was no longer involved with them on a design level.

**AW:** But almost immediately, you might say, she took a back seat.

**MOJ:** Other people have talked about Mary's contributions, and Irving said she was very artistic. You showed me her portfolio once when I was out at Dragon Rock.

**IR:** She was very artistic. As a matter of fact, for a long time she was one of the few people who knew that I collected art and sculpture. And she was the only person I ever met who studied under Alexander Archepenko, an American who will go down as one of our most important sculptors.

**AW:** In fact he did a head of her. It was in the Einstein's (Mary's parents') front hallway.

**IR:** Oh, no, really? I don't remember it, and I used to go there.

**AW:** That was a beautiful bust.

**MOJ:** So, in 1935 you met Russel for the first time at Andy Rouge's house in Queens?

**IR:** Exactly so. Andy had invited Russel and Mary, and my wife and myself for the express purpose to see whether chemically we would get along. And it happened that we did, because the next morning, Russel called me. He said, "You know, I'd like very much for you to be my partner."

**MOJ:** Can you give me your first impression of Russel and Mary?

**IR:** Well, my first impression of Russel did not take place at that particular meeting, because I had already heard about Russel, and what

he was doing. So I was more impressed by the fact that he wanted me to be his partner, you see. And you don't get an impression of Russel at a first meeting because he's shy and not very talkative.

**AW:** It's true! Mary was always the social contact. I just missed Mary by a couple of years, so I always thought of her as someone far away.

**IR:** How old were you when Mary died?

**AW:** Two. But I remember hearing that at parties at your house, when Russel and Mary would come, Mary was always very social and very animated, and interested in people, whereas....

**IR:** She was much more animated than Russel. She fostered most of the friendships that they had.

**AW:** But Russel was a little standoffish.

**IR:** He was...well, I don't think he was standoffish, but I do think he was very shy.

**AW:** Yes, I think that's true.

**MOJ:** And so the morning after your first meeting he called and said, "Hello, this is Russel Wright. We met last night. Let's become partners?"

**IR:** Whatever his exact words were, I'm not sure. But I believe he said, "I think we could get along very well together, and I'd like you to be my partner."

**MOJ:** And at that time, Irving, did you have a concept of Raymor?

**IR:** No, I had no concept at all. I had just liquidated the book business and gone to work for Lightolier. Come to think of it, it was also Andy Rouge who had suggested Lightolier to me. But then Andy changed his mind and said,

"I don't think you should be involved in Lightolier. I think you should be involved in a business of your own." And that's how he decided I should get together with Russel Wright. Andy was like a father to me. He was really my mentor.

**MOJ:** So then what happened? Was Russel living over on East 39th at the time?

**IR:** Exactly so. I practically lived there myself because Russel, being the

kind of guy he was, if you wanted to go home at six o'clock he'd say, "What, so soon?" And so with him it was always a case of going home at nine o'clock, and having my meals in their upstairs living quarters. And the meals weren't very good, because....

**AW:** Jell-O, right? You told me you ate a lot of Jell-O over there.

**IR:** Well, he wouldn't spend much on food.

**AW:** I know that Mary....

**IR:** Mary used to sneak in food!

**AW:** I know her mother used to send the maid over with bags full of canned food, because she thought that Russel wasn't feeding her daughter properly. So the Einstein's maid would come traipsing down with these big bags of groceries, and then Russel, when he found out, would throw the cans of food down the stairs at the maid!

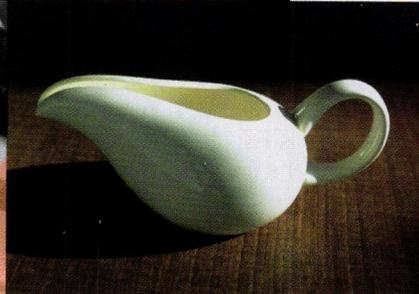
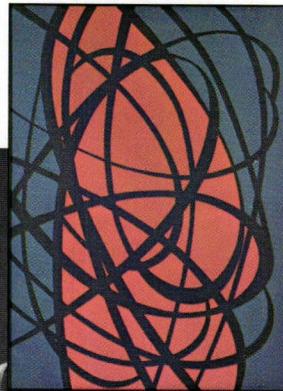
**IR:** You're absolutely right. I've witnessed some of those exhibitions myself (laughter).

**MOJ:** Well that's interesting.

**IR:** Russel was a bit penurious.

**MOJ:** I'll have to look that word up.

**IR:** You know what it means. But you know Russel built his house,



CLOCKWISE FROM LEFT: The infamous *American Modern* cup with its small handle; Ann Wright; Serigraph by Irving Richards for the Tom Tru Corporation; *American Modern* creamer.

*Dragon Rock*, the same way: most of the building materials he got for free.

**MOJ:** OK, back to 1935, what happened next?

**IR:** Well, at the inception of my work with Russel, we were thinking of fostering greater sales for the spun aluminum and the lamps. *American Modern* didn't come along until 1938. And my work with Russel at that time was concentrated on building a sales force, and we tried to do as much as we could with the small amount of profit we had.

**MOJ:** And most of that spun aluminum was coming out of his workshop.

**IR:** It was coming out of the little factory, which was, I think, about a block or two away. I forget the streets; might have been 40th or 38th street, I'm not sure.

**AW:** You mean there was an actual factory there?

**IR:** We had a little factory, a very small factory, no bigger than this apartment. And it had spinning lathes, and a couple of bench workers. But don't forget our volume was very, very low. We didn't have much of a product line.

**MOJ:** So what made you make the next leap?

**IR:** The move towards ceramics?

**MOJ:** That's right.

**IR:** I told Russel at the time that we had to broaden our product line, because we didn't have enough volume to support a sales force, or even to get agents. And he said, "Well, what do you think we ought to do?" And I'm afraid I said, "Well I don't know." Russel said, "What about ceramics?" I said, "Well that would be a logical thing." And then he came up with the idea of doing a dinnerware line, which was *American Modern*. This was all his idea, I had nothing to do with, you know, stimulating the thought of dinnerware in his mind.

**MOJ:** I've read that Russel and Mary began experimenting with colors, trying to decide which ones would be a good background for food.

**IR:** You're absolutely right. This was one of Mary's ideas, of course, and they decided on, if I remember correctly, the one color that Mary was hooked on: gray. And when I went around doing a first marketing, everybody told me that gray dishes wouldn't sell. And as you know, *Granite Gray* developed into the best-selling color. You have to give Mary credit for that.

**MOJ:** I was just wondering what kind of foods they put on these test-color plates, because you guys say they only had Jell-O in the house.

**IR:** No, no, no, no....(laughter)

**AW:** They also had peas, those ugly little green canned peas!

**IR:** Annie's exactly right! (more laughter)

**AW:** They developed a whole thesis on color and they often presented it as a slide lecture.

**IR:** What you've got to remember, as in any artistic process, when they decided to do a variety of colors it had not so much to do with what they thought food would look well on, maybe with the exception of gray, but as the line became popular, they had to do the colors that we thought would sell.

**MOJ:** Do you remember when you sat down with Russel and saw some of his first sketches for *American Modern*? What did he say?

**IR:** I remember that very well. I think that might have been about 1937, if I remember correctly, but as I told you, anything you quote that I say could be tested as not being exactly correct.

**MOJ:** Of course.

**IR:** But I do think it's 1937, because I started going out in 1938, seriously trying to get someone to manufacture it.

**MOJ:** So you saw these sketches....

**IR:** I saw sketches, and then Russel did a model, and I think, what was it Annie, was it the salad bowl?

**MOJ:** With the inward curved rim.

**AW:** That's a beautiful salad bowl. It's a wonderful shape.

**IR:** Well, that was the first model. And he didn't do it full size. It was done in a smaller size so I could easily carry it around.

**MOJ:** That's a fun bowl to toss a salad in, because most of the ingre-

dients stay inside. You toss it from the sides, and the shape keeps it all together.

**IR:** I'm sure it works very well.

**MOJ:** As opposed to the sugar, which is almost impossible to get sugar out of.

**IR:** Well, and the cup, you know, it's impossible to lift.

**AW:** Especially for a man.

**IR:** I'll tell you a great story.

**MOJ:** Is it a long story?

**IR:** (laughter) Not too long. Well, I got a letter, this must have been about 1939 or 1940: "Dear Russel," or "Dear Russel Wright, I am a man, 39 years old. I swim such and such a distance. I run such and such a distance in such and such a time. And I'll be damned if..." You read the letter, Annie, do you remember?

**AW:** Hmmm, that's a great letter.

**IR:** He said, "...I'll be damned if I can lift one of your cups, without using the loving cup method, holding it with two hands." Well, that was because the cup handle was so small. And I'll never forget that Mary, when she heard about this complaint, went out to the Steubenville factory with me and she said, "Well, why don't we take the handles off of all the cups you have in stock, and put on new handles?"

**MOJ:** Oh, boy. I'll bet they didn't like hearing that.

**IR:** No. Well it would be impossible anyway.

You can't remove a glazed handle from a piece of ceramic and replace it with another handle.

**MOJ:** The Steubenville connection is an interesting story because everybody else turned you down, isn't that right?

**IR:** They were in financial trouble, and that was one of the reasons they accepted *American Modern*. They didn't accept it on the basis of their loving the design, believe me, because they had no interest art-wise in that sort of thing. They were nice people, but certainly not conscious of design motives.

**MOJ:** And you came in with your model for your first meeting at Steubenville.

**IR:** I came in with the model and the fact that we would give them seed money for the project.

**MOJ:** And that cemented the deal?

**IR:** The money was more important than the model, believe me.

**MOJ:** Do you remember what the deal was? Do you remember how much it involved?

**IR:** No, I really don't. Except that, according to today's figures, it was very, very tiny, because Russel and I didn't have much money to play with.

**MOJ:** Were you there when the first production came out from the kilns?

**IR:** No, I wasn't actually there, but I think a week later I went out, and it looked perfectly beautiful to me.

**MOJ:** How'd it look to Russel, he was more critical, right?

**IR:** No, Russel wasn't too critical as a matter of fact.

**AW:** What was the first color that came off?

**IR:** All the first colors came out right away. Maybe you're right about there being a "first" color, but I don't remember. But I think within a week or two weeks all the colors had been worked out.

**MOJ:** So Wright was pleased with the first production. Was he actually there at the factory with you?

**IR:** No, he wasn't. I brought it back to him, and he was very pleased. But I don't think Russel came out to that plant more than twice >90



ILLUSTRATION BY KATHERINE ROWLEY

## Peeling Andrée Putman

(continued from page 45) Denise Fayolle continued her association with Putman when they joined up with Maïmé Arnodin in the late Sixties to found a design studio called "Mafia." Their aim was to form a style "think-tank" which researched, created, and promoted the logos and packaging of a product by staging events. This was an exhilarating project for all concerned for several years.

"Modernity doesn't negate earlier forms, only earlier traditions. I was full of enthusiasm, but my design ideas were too early." Andrée Putman left Mafia to launch "Créateurs et Industriels" which was a valiant attempt to initiate a dialogue between designers of fashion, cinema, and art with industry. French manufacturers, however, weren't ready to mass-produce major lines, preferring to stay with low-risk smaller product editions.

Then there was the devastating divorce from Jacques Putman: "I thought my life was over, but it was really a new beginning." Andrée took the plunge and formed her design studio, Ecart, (which can mean "taking refuge," or "extending oneself") in 1978 in the Marais district of Paris where many artisans had their workshops. This was her first successful independent venture. Her intuitive choices of furniture and lamps designed by artists and architects of the early 20th century were reissued at first in limited-editions, then mass-produced. She seamlessly incorporated a chair designed in 1930, or a lamp from 1908 into her contemporary interiors for private clients at first, then hotels and offices, making the most out of what she considered to be classic, timeless designs.

What prompted her choices? Had Andrée Putman been working in Paris in the Thirties, she would most certainly have become a member of the Union des Artistes Modernes. After the stock market crash in 1929, when most private commissions ceased, a small but dedicated group of designers founded the "U.A.M." which rejected all gratuitous decoration. Experimenting with new materials like steel, chrome, and painted metal tubes, these designers were concerned with mass-production methods. Their motto: *Le beau dans l'utile* ("beauty in the useful") echoed the Functionalist credo practiced by the Bauhaus in Germany. Pierre Chareau, Rene Herbst, Robert Mallet-Stevens and Eileen Gray were among the founding architect/designers of the U.A.M., whose furniture was rediscovered by Ecart.

Pierre Chareau (1883-1950), was one of the architects who led the revolt against the luxury designers of the Art Deco period. His masterpiece, *Maison de Verre* (glass house), designed for Dr. Jean Dalsace (1929-1931) is tucked into the courtyard of an 18th century building in St-Germain-des-Prés; at the same time open yet hidden from view. It is an architectural icon (still perfectly preserved and inhabited), where Chareau successfully combined steel and glass bricks for the first time in a private home. The Doctor's office on the first floor could be separated from the rest of the house with sliding partitions. A solid wall of glass bricks, rising three stories high, bathes the interior in diffused light.<sup>1</sup>

The furniture and lighting (slices of alabaster arranged in bronze) were also designed by Chareau, some of it earlier for a previous office/home for Dr. Dalsace. Chareau's modernism was tempered by his love of rare woods and fine materials. The *tabouret* bench that Putman reproduced in sycamore was originally made in *loupe d'amboine*, a burlled exotic wood. The classic scooped-out design is reminiscent of the stools of African chieftains or ancient Egyptians.

Putman used her Chareau reissue as a dressing table stool in a modern apartment in the Metropolitan Tower, New York, 1985. Another Chareau design, the *T stool*, originally conceived for the 1928 Hotel de Tours bar, is a combination of patinated steel and rosewood veneer. Ecart's rendition could be ordered with a black-stained mahogany veneer. Chareau refuted the term "interior decorator" because for him it implied ornamentation. The only decoration he respected was the natural pattern of exotic wood.

Robert Mallet-Stevens (1886-1945), designed the series of white Moderne townhouses built on the street bearing his name in a Paris

suburb. His *Villa Cavrois* in Roubaix, France, is a national historic monument, at present in a state of disrepair. Both Mallet-Stevens and Chareau designed memorable spaces for the 1925 Paris Exposition des Arts Décoratifs. Mallet-Stevens was faithful to the functional aesthetics of simple spaces with no ornamentation.

Two of Mallet-Stevens' lacquered steel tube chairs were reproduced by Ecart. The armchair, designed in 1927, was lacquered either the original turquoise or black, for private homes, business offices, and the Ebel showroom. The stackable chair (1930) was mass-produced for restaurants, offices, and couturier boutiques in aluminum (Bauxite paint), black, gray (for Morgans Hotel), "Yves Klein" blue (for the Hotel du Département), or lacquered Chinese red.

René Herbst (1891-1982), made his interior design debut at the Salon d'Automne in 1921 with metal furniture. His projects included restaurants, offices, and galleries. He wrote a book about the 25 years of the U.A.M., of which he served as president. His popular side chair (1926), with large black elastic cords strung across a chrome-plated frame, was intended for mass-production and was reproduced by Ecart for restaurants as well as the Ebel watch manufacturer's 1986 exhibition in Basel, Switzerland, where they were placed around a luminous glass table lit from below and above.

Eileen Gray (1879-1976), furniture designer and architect, was born in Ireland but lived and worked all her adult life in France. Her early lacquered furniture and interiors for couturiers Jacques Doucet and Suzanne Talbot (1919) were elegant and unique. Gray's lacquered screens, furniture, and hand-tufted rugs (executed by Evelyn Wyld) were sold at her Galerie Jean Desert which opened in 1922. Gray and Wyld pioneered the abstract borderless carpet in muted earth colors or black and white. These were the most successful items in her Galerie inventory. Some rugs were designed as early as 1912. The *U.A.M.* rug was designed when she co-founded the Union des Artistes Modernes in 1929. Gray's timeless designs were never the predictable geometrics of the Art Deco period. She closed her Galerie in 1930, after Evelyn Wyld left Jean Desert to form a partnership with American designer, Eyre de Lanux.

Andrée picked several Gray rug designs (i.e. *Mediterranean* and *Blackboard*) to reissue for Ecart. This led to designing her own rugs in subdued palettes under license to Toulemonde Bochart in the '90s.

"I never met Eileen Gray," Andrée regrets. "She was in her nineties and reluctant to leave her apartment. We finally made an appointment to meet at my Ecart gallery, but she never arrived. On the way, she discovered she had a run in her stocking, and not wanting to be seen in disarray, she returned home and cancelled our appointment." Gray died soon after, aged 98, before a new meeting could be arranged.

Eileen Gray turned towards architecture after the 1925 Exposition des Arts Décoratifs, when highly decorative interiors peaked. She spurned lacquer for functional metal furniture. For her house in Roquebrune on the Mediterranean sea, Eileen designed her *Transat* chair of beechwood and chrome with leather cushions. This was an elegant "deckchair" that would have been at home on the steamship *Normandie*. In Gray's living room of nautical clarity, the *Transat* served as an avant-garde armchair.

Ecart International reissued the *Transat*, as well as Gray's *Satellite* mirror, also designed in 1927 for the Roquebrune house. The frame is nickel-plated brass with an adjustable magnifying glass and a convex sanded glass shade. Although originally designed for the bathroom, Putman hung it in the panelled entrance hall of the model apartment for the Metropolitan Tower in Manhattan.

Gray's architectural colleague, Le Corbusier, lived in her Roquebrune house when Eileen was in Paris. Theirs was a symbiotic relationship; he had encouraged her to become an architect, and she inspired him to design furniture. Le Corbusier built a small dwelling near her house. One day in 1965, he set out for a swim from which he never returned. When Ecart renovated Le Corbusier's *Villa Schwob* in La Chaux-de-Fonds, Switzerland (designed when >68

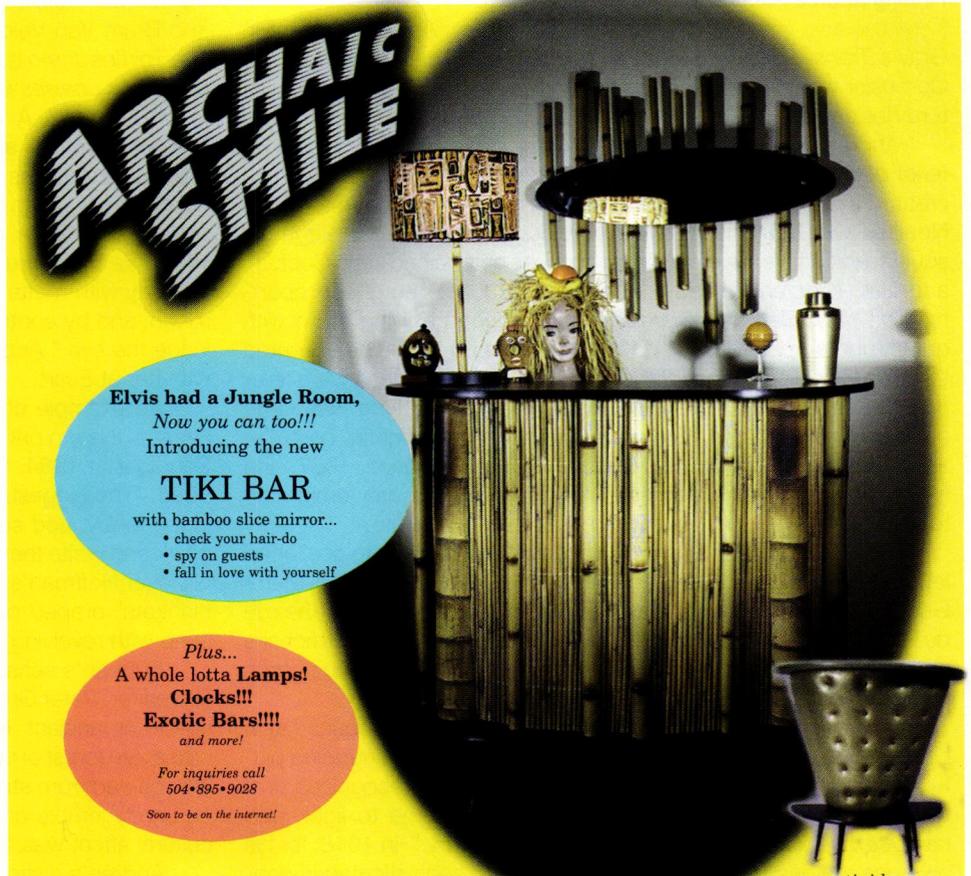
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## Peeling Andrée Putman

(continued from page 66) he was in his twenties), Andrée brought in Gray's *Transat* chairs to soften the interiors, "because I thought Le Corbusier would have done his house completely different as a mature designer."

Andrée Putman reproduced furniture by another acclaimed interior designer of the Thirties, Jean-Michel Frank (1893-1941). Frank created a distinctive *salon* in the late Twenties for the Vicomtesse de Noailles with parchment walls, sharkskin tables, and elegantly squared-off chairs, where the art patroness entertained Jean Cocteau and Dali. (Cocteau called the minimalist rooms "burglared apartments"! ) For Elsa Schiaparelli, Frank designed a living room with green rubber upholstery, and for her couture boutique, he executed the *Mae West* lips sofa by Salvador Dali (1936). But these were temporary Surrealist aberrations; Frank preferred working with luminous, refined *matières*. There were important residential commissions from banker Templeton Crocker in San Francisco, 1927, and Nelson Rockefeller in New York. Frank, who was Jewish, emigrated to New York during the war, where he took his own life.

Putman chose for reissue a veneered oak table with scalloped legs by Jean-Michel Frank and Adolphe Chanaux for Jean Pierre Guerlain (1935). Frank and Chanaux opened a boutique on the rue du Faubourg-St-Honoré in 1932. Frank's square silhouette armchairs and a two-seater sofa provided discreet sophistication for numerous corporate head offices designed by Ecart in the '90s.

Ecart was not restricted to furniture by architects. Jacques-Henri Lartigue (1894-1986) was a photographer who began snapping pictures when he was six years old. He was largely unrecognized until the Seventies when his vintage photographs came to light, and Lartigue was dubbed the "discovery of the century." In 1918, for his own use, he designed a lacquered table, very sophisticated in concept for the time. In the late '70s, Lartigue's assistant saw an old photo of the table and mentioned to Lartigue that someone named Andrée Putman was interested "in funny and unusual pieces of furniture," and that's how the edition started. The only furniture the photographer had ever designed was reissued in a limited signed edition of 100, at the end of his life. The spherical support is of synthetic resin, and the top and base are black and white lacquered redwood.

Ecart International reproduced two lamps by another designer/photographer, Mariano Fortuny, who was born in Spain in 1871. When his family moved to Venice in 1889, he became involved in costume and set design, and photography. But he is best remembered as a couturier. Working out of his 15th century Palazzo Fortuny in Venice, he created his intricately pleated *Delphos* silk gowns (based on the classical tunic) and hand-printed fabrics which were carefully preserved as *objets d'art* by the socialites and artists of the Twenties. In 1956, Fortuny's widow, Henriette, left the Palazzo Fortuny to the Commune of Venice, with the provision that the atelier remain intact and be transformed into a museum for the display of his exquisite clothes and vintage photographs, as well as for future art exhibits.

It was here that Andrée Putman discovered a reflector lamp in a back room of Fortuny's Palazzo. A variation of the photographer's umbrella lamp, this black lacquered steel and chrome floor lamp, invented by Fortuny in 1907, now graces modern apartments and office interiors. A curving chrome Art Deco desk lamp, also by Fortuny, sheds light on the contemporary Ecart oak desks of various CEO's and the Premier Ministre of France. This Thirties lamp seen in its original Gothic Palazzo setting was the note of dissonance which appealed to Andrée's eye.

Discreet gauze netting was used in Andrée's loft apartment (1979) to separate the bedroom alcove from the living room. As with all her Ecart ateliers and lofts, natural light pours in from a skylight. Andrée experimented with the different effects of light as filtered through fabric or glancing off a chrome surface. Two black lacquered tables inlaid with ivory were designed c.1930 by Drian, a colleague of the couturière Jeanne Lanvin. A geometric metal lamp perched on

the lacquer table is by Serge Manzoni. The art is by Pierre Alechinsky and Bram Van Velde. Later, a *chaise longue* by Le Corbusier and two Thirties *Jumo* bakelite desk lamps were added to the main room, as well as *chaises longues* by Mallet-Stevens on the terrace.

The Ecart S.A. design studio is a launching pad for new, young designers as well as a company for the production of Thirties designers' re-editions. "Young people in design schools heard about what I was trying to do, and they came to me with their drawings. My projects for homes, offices, and museums have been collaborations. We share the same vocabulary, making extensive use of contrasts. We play with matte vs. glossy, opaque vs. transparent, smooth vs. rough, and by contrasting textures of fabrics and *matières* we challenge the eye," Andrée explains. There were 15 designers working with her at Ecart.

An example of Ecart's integration of old and new is Morgans Hotel in New York City. Putman first decorated Morgans for Ian Schrager in 1984. She was asked to refurbish certain elements in 1996. "The biggest change was to place Thirties leather club chairs in the lobby, and soften the colors and textures in the suites." The black and white theme which she used in the bathroom tiles (shades of Josef Hoffman's Wiener Werkstätte) was repeated in the "horse blankets" draped over the club chairs. Félix Aublet's nickel-plated lamp with revolving spheres (1925) was a classic Art Deco touch.

Putman's sense of humor surfaced in her sets for avant-garde filmmaker, Peter Greenaway, in 1995. For *The Pillow Book*, his homage to an ancient Japanese court diary, Andrée manipulated scale with a Zen forest of outsized bamboo trees. The sunken kitchen center was carved from stone, over which loomed a culinary "chandelier" - an unruly jumble of pots, sieves, and cooking utensils. The cross-cultural effect was both mysterious and diverting.

Andrée's distinctive signature belies her reputation for austere, functional design. Her pen swoops and plunges, full of *fantaisie*. Perhaps this side of her character will take precedence in her future art gallery projects. Andrée left Ecart in 1997, because she "needed a new frame." Her new company is called "Et Caetera."

Andrée recently curated a Paris exhibition, "The Tradition of Luxury," which included objects of fine materials, ancestral traditions, and sophisticated techniques. From the rare to the commonplace, these ranged from a 1936 Louis Vuitton steamer trunk which took 300 hours to create, to a 1932 Zippo lighter, of which 300 million were produced. "Luxury has wrongly been associated with the unattainable. Luxury is a state of mind allied to the art of living. It embodies invention, perfection, and generosity. Emotions of the heart can't be reserved for oneself." Andrée Putman pursues with passion her belief that art and *luxe* are not just for the elite, searching out designs that transcend time. ■

*-The author would like to thank Andrée Putman: first, for hiring her as a model, making her extended stay in Paris as a young woman possible; and second, for sharing stories of her multi-faceted career as well as photos of reissues and interiors.*

*-Ginger Moro is the author of European Designer Jewelry. See: Germany Chapter for Machine Age chrome/enamel jewelry. She is a frequent contributor to Echoes. See: "The Simple Extravagance of Eyre de Lanux and Evelyn Wylde," Echoes, Spring, 1997 for more on Eileen Gray's rugs and interiors.*

### Endnotes

1. Docteur Dalsace was my Doctor in Paris, so I was fortunate enough to have played with these partitions in the *Maison de Verre*.

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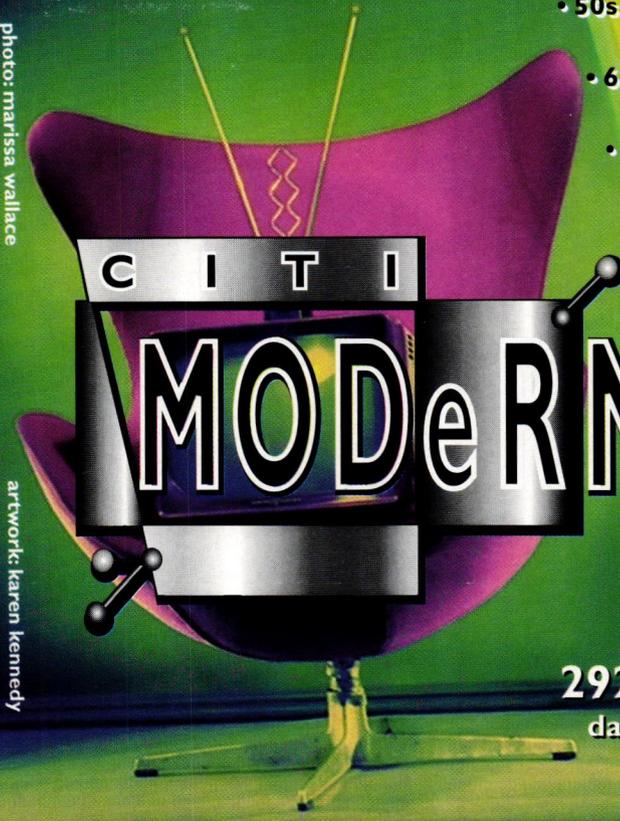
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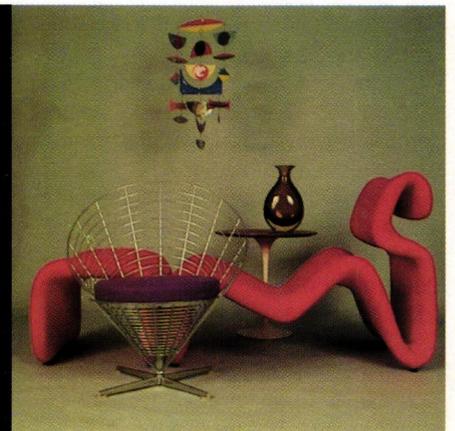
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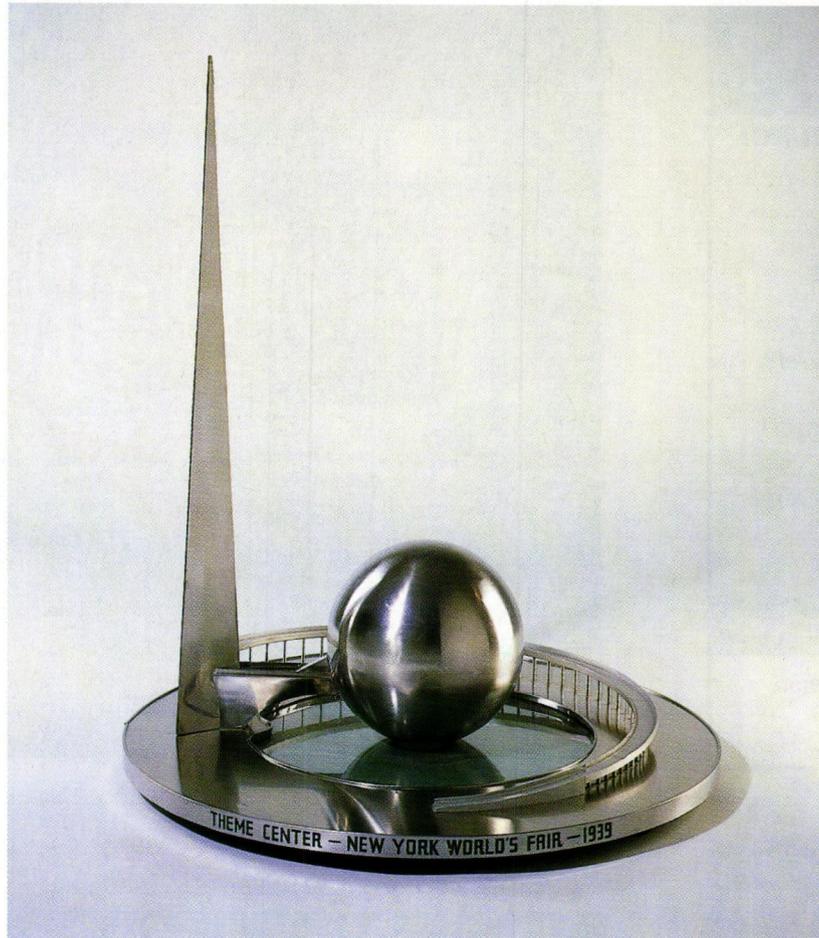
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## Object Focus Text by Wendy Kaplan



THE MITCHELL WOLFSON, JR. COLLECTION, THE WOLFSONIAN-FLORIDA INTERNATIONAL UNIVERSITY, MIAMI BEACH, FL

**Model, Theme Center - New York World's Fair 1939**  
**Designed by Wallace K. Harrison (American, 1895-1981)**  
**and J. André Fouilhoux (French, 1879-1945), architects**  
**Designed in 1937, executed in 1938, U.S.A.**  
**Inscribed on base: Theme Center - New York World's Fair 1939**  
**Materials: Stainless steel, wood, plastic**  
**Dimensions: 36 1/4" x 31" diameter**  
**Marks: Underside, in pencil "20"**

The 1939 New York World's Fair made explicit an idea that had imbued all world's fairs: an optimistic view of the future. Working in the middle of the Great Depression, the civic leaders who organized the Fair chose "Building the World of Tomorrow" as its theme. The exhibits would demonstrate the potential of science and technology to restore the nation's vitality.

Best known for its buildings for Rockefeller Center, the architectural firm of Harrison and Fouilhoux won the competition for a "prototype pavilion." In 1936, they began to design a structure that would represent the "World of Tomorrow." With their stark geometric shapes and gleaming white finish, the *Trylon* and *Perisphere* (the Theme Center) became the symbol of the Fair. As the urban planner Hugh Ferriss, an active participant on the Fair's design committee, declared, the structures were "shaped like the world, with its pointer toward tomorrow."

The Theme Center dominated the grounds and clearly established the Fair's overriding message - that a positive future was possible through modern technology. Three interconnected parts made up the Theme Center: a 610-foot high *Trylon* (three-sided,

narrow pyramid form); a 180-foot diameter *Perisphere* (round globe-shaped structure); and a spiral, 950-foot long *Helicline* (long, linear form) rampway which linked the first two structures.

The easily-recognizable design of the Theme Center made it a perfect icon to identify the Fair on souvenir and publicity materials. This model, now in The Wolfsonian's collection, was made as part of a promotional campaign. Forty-nine were fabricated and then mounted on the roofs of limousines to form a "goodwill motorcade" which traveled across the country in 1938. The models were later given to the governors of each of the then 48 states, and to President Roosevelt.

In the mid-1930s, "tomorrow" promised to bring better times. However, when the Fair opened in April of 1939, Germany had already invaded Austria and Czechoslovakia; the future seemed fraught with peril. *Democracy*, an enormous model of the ideal city of the future housed in the *Perisphere* and designed by Henry Dreyfuss, expressed Americans' faith that their political and economic system could survive not only the Depression but the even greater threat posed by a second world war.

This model will be displayed in *Drawing the Future: Designs for the 1939 New York World's Fair*, a touring exhibition from the Museum of the City of New York which will be supplemented with objects from The Wolfsonian's collection. The exhibition will be on view at The Wolfsonian-FIU from May 15 through November 1, 1998. ■

- Wendy Kaplan is the Associate Director for Exhibitions and Education at The Wolfsonian-Florida International University Museum.

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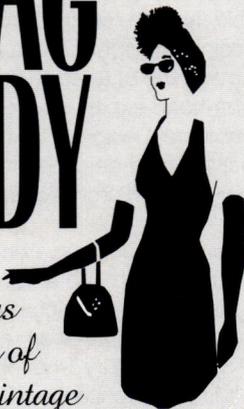
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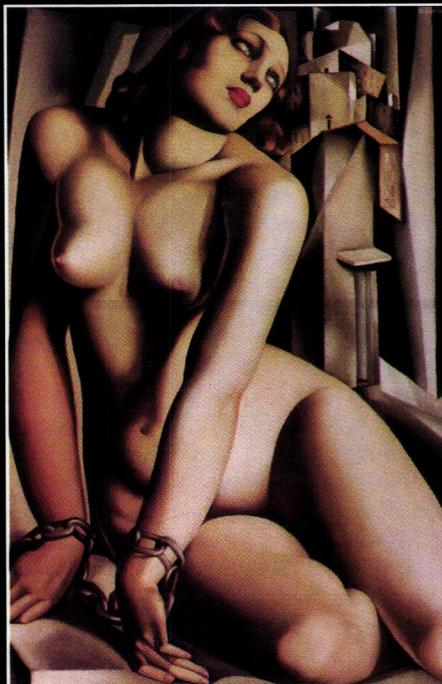
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## Mid-Century Swedish Glass

(continued from page 48) characteristics. Through the refinement of technique and material the *Ariel* vases of the 1950s have a much clearer look to them. The palette changed as well over the years. Perhaps the best known motifs created by Ohrstrom are those depicting a woman's profile and a dove. It is relevant to note here that Ohrstrom introduced a series of glass called *Edwin* glass of which there were only a few pieces made. They are essentially a slight variation on the *Ariel* technique without the outer clear wall - almost reading as high relief in color.

Sven Palmqvist (1906-'84) and Nils Landberg (1907-'91) were two other leading designers at Orrefors during the mid-century. Palmqvist began his artistic collaboration with Orrefors in 1937. He had grown up around glassblowing, working at the factory as a little boy. In 1927, at the age of 21, Palmqvist began his studies at the Orrefors engraving school and subsequently attended Technical school and the Art Academy in Stockholm. Later he studied sculpture in Paris. Both were trained as engravers and were highly influential in the production line.

Palmqvist, however, was searching for new techniques. His reward for his laborious efforts was to come in the 1940s and '50s with the development of *Ravenna* and *Kraka* art glass, as well as the *Fuga* glass series which was based on centrifugal force. The *Ravenna* technique was inspired by a trip Palmqvist had made to Ravenna, Italy, where the windows and mosaics left a great impression on him. The richness and saturation of the colors in his *Ravenna* pieces reflect the depth of the actual color he experienced in Ravenna. Deriving its name from a Norwegian folktale in which a fishnet traps a maiden on a horse, *Kraka* (the maiden herself) art glass was developed in 1944. In this technique, wire mesh is used together with color to achieve a very fine trapped air bubble effect.

During the period 1923-'27, Nils Landberg attended the Industrial Design School in Gothenburg and the Orrefors engraving school for two years each. Landberg remained at Orrefors after his studies, working there from 1927-'72. During his tenure, under the tutelage of Edward Hald, Landberg was able to become increasingly more independent as a designer himself. The style of both Palmqvist and Landberg during the 1930s and '40s was somewhat lackluster - both used engraving to decorate rather subdued forms. Landberg sought a self-described refinement and purity in his creations, and it was in the '50s that he would be most successful in realizing this goal.

There exists a certain refined elegance in form and an extremely pure sense in the decoration of Landberg's work during the '50s. If one word comes to mind to describe this work it might be "elongated." In his series from the mid-'50s made of thick-walled crystal, which was produced in a large variety of forms and sizes, Landberg selects a deep shade of grayish olive green for the internal layer. Some of the forms as well as the "*Sommerso*" look are reminiscent of work being done on the island of Murano at that time. Certain examples created for expositions were gargantuan, while others were much more diminutive and gentle in form. Together, this body of production work attests to just how far Landberg had come artistically during his tenure at Orrefors.

In terms of critical acclaim, no series for Landberg could compete with the success of his *Tulip* series. Created in 1953-'54, these long attenuated tulip-formed vases resemble oversized goblets. Incredibly fragile in their appearance, the pieces are a stunning vision when grouped together. Although produced as a small series, no two pieces of the series were alike; all varied in height and form as well as color. These pieces were the most exhibited of all of Landberg's designs created while he was at Orrefors. They were shown worldwide at expositions and sent abroad by the company itself to high-end retailers during the height of the Scandinavian design invasion of the 1950s.

Although she did not arrive until 1947 as the youngest designer of the generation succeeding Simon Gate and Edward Hald, Ingeborg

Lundin (1921 - ) came to Orrefors and quickly made a name for herself. Her work brought a freshness of spirit and perhaps a femininity not seen before at Orrefors. She performed many artistic experiments in the *Ariel* as well as the *Graal* techniques - some with giraffes, others with repeated "Picassoesque" facial profiles. Much of her *Ariel* glass was decorated in abstract geometricized patterns - once again an issue addressed in contemporary art circles of the late 1950s and early '60s. Lundin also made her contribution to the company's newer and bolder forms with her *Apple* vase of 1955, a piece which has become a leitmotif in mid-century glass since its introduction and subsequent widespread exhibition.

The most significant contributions by these individual artists to Swedish mid-century glass are pinnacles of aesthetic success. Many of the creations have magical and even jewel-like qualities. At Orrefors it was the four art glass techniques of *Ariel*, *Graal*, *Kraka*, and *Ravenna* that saw the height of design success. The mercurial creations of Edwin Ohrstrom, the aquarium fish vases of Edward Hald are impressive examples of both *Ariel* and *Graal*. Lindstrand's last works in both *Graal* and *Ariel* are extraordinary. Picking up where he left off in glass, Lindstrand's *Autumn* and *Trees in Fog* for Kosta were highpoints of his career. Sven Palmqvist's work in *Ravenna* and *Kraka* is both refined and accomplished. The bold and solid stylized geometric forms of Nils Landberg, together with his *Tulip* vase series, are additional manifestations of the true strength of this mid-century movement. Under the tutelage of Edward Hald, seemingly bringing the whole circle round, Ingeborg Lundin's impact on this period was irrefutable with such successes as her *Apple* vase. These gifted artists, designers, and masterblowers, many of whom worked in other areas of the arts, all share the credit for the tremendous impact their collective genius has made in the field of 20th century glass. ■

- The Hal Meltzer Collection of important 20th century glass is being offered on May 16th at Sotheby's in Chicago.

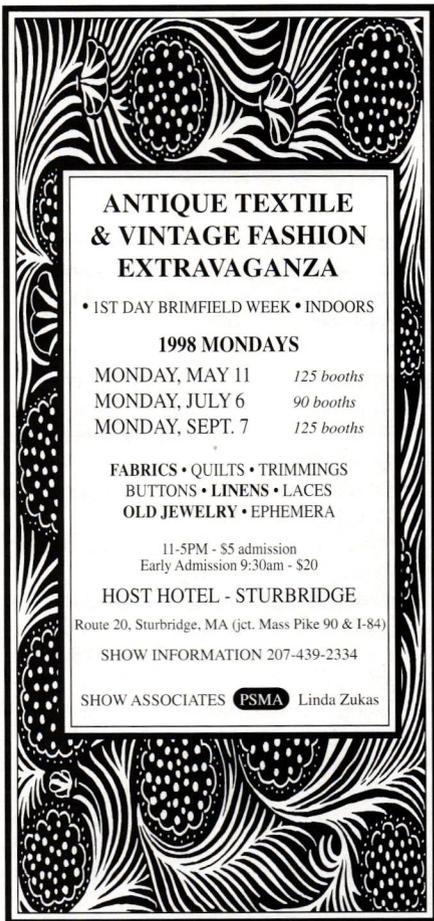
## Shades of Gray

(continued from page 55) traditional Florida vernacular with those from the International Style. On the one hand, the screened doors, windows, and sliding glass doors that surround the house and second-floor atrium promote cross-ventilation, associated with the Florida Cracker house: interior louvered doors control sunlight, enhance privacy, and facilitate additional ventilation necessary in southwest Florida. On the other hand, in an incredible interpretation of Mies van der Rohe's cantilever technology, Geary designed a white steel and glass stairway running from the entry up to the living area.

Geary's expertise in classic modern design derives from his lifetime involvement in interior design. He spent much of his youth assisting his father, an interiors man who catered to some of the most elite families in the U.S. His first-hand experience from these years, his formal education in Environmental Design at Ohio University, and two decades as a professional licensed designer combine to make Geary an expert in the history of modern architecture, design movements, and textiles.

Geary is dedicated to increasing public awareness and appreciation of classic modernism - as a style and as a way of life. The classic environments he creates, complementing each client's personal taste, are but one aspect of his work. Geary also teaches the seminar "Modern Furniture: A 20th Century Phenomenon" in conjunction with Manuel Ponce's "Modern Architecture." These nine hour lectures, approved by the Florida State Department of Professional Regulations for Continuing Education credit, are offered to architects and designers in Florida.

For Geary, the design process involves creating a coherent pattern out of a project's separate factors: namely, the client, the proposed or existing structure, and the function of the space itself. As George Nelson stated during his 1980 commencement address to the Minneapolis College of Art and Design, Geary believes, "The >90



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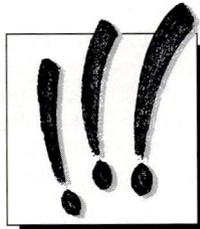
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HERBERT MATTER, ©THE MUSEUM OF MODERN ART, NY

*Aino and Alvar Aalto, 1947. From the exhibition "Alvar Aalto: Between Humanism and Materialism" at the Museum of Modern Art through May 19, 1998.*

### SHOWS • AUCTIONS

#### March

- 18** Christie's South Kensington's Modern Design Auction, London, England 0171-581-7611
- 20** Phillips' Twentieth Century Decorative Arts Auction, New York, NY (212) 570-4830
- 21-22** Modern Times Show, Glendale, CA (310) 455-2894
- 22** Decofairs Show, Assembly Halls Theatre, Tunbridge Wells, Kent, England
- 28-29** Triple Pier Expo, Passenger Ship Piers, NYC, NY (212) 255-0020
- 28-29** Atlantique City Spring Festival, Atlantic City, NJ (800) 526-2724
- 29** Midland Art Deco Fairs, Syon Park, Brentford, West London, England
- 31** Christie's Important 20th Century Decorative Arts Auction, New York, NY (212) 546-1000

#### April

- 3-5** 20th Century Modern Market Show, Lawndale Art Center, Houston, TX (713) 528-5858
- 3-5** Chicago O'Hare Spring Antiques Show, Rosemont, IL (954) 563-6747
- 4** Sotheby's Movie Posters Auction, New York, NY (212) 606-7000
- 4-5** Triple Pier Expo, Passenger Ship Piers, NYC, NY (212) 255-0020
- 5** The National Art Deco Fair, Loughborough, England
- 5** Decofair's London Art Deco Fair, Battersea Town Hall, Battersea, London, England
- 6** Phillips' 20th Century Photography Auction, New York, NY (800) 825-2781

**6-7** Newark Fair, Newark & Notts Showground, Nottinghamshire, England

**7** Sotheby's Photographs Auction, New York, NY (212) 606-7000

**8** Sotheby's Fashion, "Nothing To Wear" Auction, New York, NY (212) 606-7000

**14-15** Ardingly Fair, South of England Showground, Sussex, England

**17-19** Philadelphia Furniture & Furnishings Show, Philadelphia, PA (215) 440-0718

**18-19** Dulles International Spring Antiques Show & Sale, Chantilly, VA (301) 924-5002

**18-22** 37th Annual Philadelphia Antiques Show, Philadelphia, PA (212) 777-5218

**18** Copake Classic Bicycle Auction, Copake, NY (518) 329-1142

**18-19** Decofairs, Hove Town Hall, Hove, East Sussex, England

**19** Decomania Fair at Chiswick Town Hall, London, W4, England

**21** Phillips' Antique & Modern Jewelry & Watches Auction, New York, NY (800) 825-2781

**24-26** The International Vintage Poster Fair, Chicago, IL (312) 461-9277

**25-26** The Michigan Modernism Exposition, Southfield, MI (810) 469-1706

#### May

**1-3** The Chicago International Antiques & Fine Art Fair, Chicago, IL (212) 777-5218

**5** Phillips' Couture, Designer Costume & Accessories Auction, New York, NY (800) 825-2781

**9-10** LA Modernism Show, Los Angeles, CA (310) 455-2886

**10** Alexandra Palace Show, Wood Green, London, N22, England (700+ stalls)

**12-17** Brimfield Antiques Fair, Brimfield, MA (413) 283-6149

**12** Christie's 20th Century Art Auction, New York, NY (212) 546-1000

**12** Butterfield & Butterfield's Art Deco Auction, Los Angeles, CA (213) 850-7500

**12** Christie's South Kensington's Lalique Glass Auction, London, England 0171-581-7611

**13** Christie's South Kensington Bronzes & Sculpture Auction, London, England 0171-581-7611

**15-16** Skinner's Two-Session Art Glass and Lamps, Art Deco, and Modern Design Auction, Boston, MA (617) 350-5400

**16** Christie's The Life of Piero Fornasetti Auction, Los Angeles, CA (310) 385-9292

**16** Sotheby's Auction of Important 20th Century Glass from the Hal Meltzer Collection, Chicago, IL (312) 396-9569

**16** Sotheby's 20th Century Furniture and Decorative Arts Auction, Chicago, IL (312) 396-9569

**16-17** The Art Deco, Art Nouveau, and 20th Century Fair, Northamptonshire, England

**17** LA Modern Auction's 20th C. Decorative Arts Auction, Los Angeles, CA (213) 845-9456

**17** Treadway Gallery's 20th Century Decorative Arts Auction, Chicago, IL (513) 321-6742

**19** Christie's South Kensington's 20th C. Jewelry Auction, London, England 0171-581-7611

**22** Christie's South Kensington's Clarice Cliff Auction, London, England 0171-581-7611

**23-25** Art Deco Weekend, Midland Grand Hotel, Morecombe, England

**27** Christie's South Kensington's Art Nouveau & Art Deco Furniture Auction, London, England 0171-581-7611

#### June

**3** Christie's South Kensington's Italian Design Auction, London, England 0171-581-7611

**5-7** Metropolitan's Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200

**6-7** Art Deco-'60s Sale, San Francisco, CA (415) 599-3326

**7** Midlands Art Deco Fair, Syon Park, Brentford, West London, England

**9** Phillips' Twentieth Century Decorative Arts Auction, New York, NY (800) 825-2781

**9** Christie's East's 20th Century Decorative Arts Auction, New York, NY (212) 606-0400

**11** Christie's Important 20th Century Decorative Arts Auction, New York, NY (212) 546-1000

**14** ADSW Exposition of the Decorative Arts Show, Sheraton Park Hotel, Washington, DC (202) 298-1100

**14** Decofair's London Art Deco Fair, Battersea Town Hall, Battersea, London, England

21 Liberty Collectibles Expo, Jersey City, NJ (212) 255-0020

23 Phillips' Antique & Modern Jewelry & Watches Auction, New York, NY (800) 825-2781

23 Christie's Fine Watches and Wristwatches Auction, New York, NY (212) 546-1000

24 William Doyle Galleries' Modernism Auction, New York, NY (212) 427-2730

#### ONGOING EVENTS • EXHIBITIONS

**January 11-April 26** "Public Works" (WPA/Federal Art Project materials) at The Wolfsonian in Miami Beach, FL (305) 531-1001

**February 5-April 19** "Messengers of Modernism: American Studio Jewelry 1940-1960" at the Montreal Museum of Decorative Arts in Montreal, Quebec, Canada (514) 259-2575

**February 13-May 17** "Robert Rauschenberg: A Retrospective" concurrently at the Museum of Fine Arts, Houston, The Menil Collection, and the Contemporary Arts Museum in Houston, TX (713) 639-7300

**February 15-May 12** "Fernand Léger Retrospective" at MOMA in NY (212) 708-9400

**February 19-May 19** "Alvar Aalto: Between Humanism and Materialism" at MOMA in NY (212) 708-9400

**February 20-June 6** "Pop Goes the Plastic" exhibition at the Atlanta International Museum in Atlanta, GA (404) 688-2467

**February 25-May 17** "A Grand Design: The Art of the Victoria and Albert Museum" at the Museum of Fine Arts, Boston, MA (617) 267-9300

**February 26-June 28** "Finnish Design: Utopian Ideals and Everyday Realities, 1930 to 1997" at the Bard Graduate Center in NY (212) 501-3000

**March 11-June 21** "Berenice Abbot's Changing New York, 1935-1939" at the Museum of the City of New York in NY (212) 534-1672

**March 12-April 25** "John Ferren's Paris Paintings (1931-1939)" at Snyder Fine Art Gallery in NY (212) 262-1160

**March 25-May 24** "The Great American Pop Art Store: Multiples of the Sixties" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

**April 2-June 14** "Twentieth-Century Porcelain from the Manufacture Nationale de Sevres" at the American Craft Museum in New York, NY (212) 956-6047

**April 9-July 26** "The Power of the Poster" at the Victoria and Albert Museum in South Kensington, London, England 0171-938-8441

**April 24-May 31** "The Finnish Film Project" at MOMA in NY (212) 708-9400

**May 1-February 5, 1999** "Do It Yourself: Home Improvement in 20th Century America" at the National Building Museum in Washington, DC (202) 272-2448

**May 15-August 15** "The Jewels of Lalique" at the Smithsonian International Gallery in Washington, DC (202) 357-1300

**May 15-August 30** "Drawing the Future: Design Drawings for the 1939 World's Fair" at The Wolfsonian in Miami Beach, FL (305) 531-1001

**June 1-October 11** "Fountains: Splash and Spectacle" at the Cooper-Hewitt National Design Museum in NY (212) 860-6894

*Note: event schedules are subject to change, please confirm dates, locations, and times.*

## 2 EXPANDED SHOWS IN 1998

### Art Deco-60s Sale June 6-7

### Art Deco-60s Holiday Sale December 5-6



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### Major Housecleaning

(continued from page 13) steps. The great fireplace is actually cut out of a rock deposit and rises above the roof line. Hemlock needles and ferns are embedded in lighted panels and sliding doors which help separate some of the rooms sitting on the home's 11 levels.

Wright also used his home as an experimental laboratory for his industrial designs - utilizing 57 different types of plastics in the home, according to Doyle.

Dragon Rock is now occupied by his daughter Ann, who is chairperson of the Manitoga Board of Directors, and her husband Adam Anik, who recently photographed many of Wright's works for the updated *Collector's Encyclopedia of Russel Wright* by Ann Kerr.

This year on the heels of the Historic Landmark status, the Manitoga Board - made up of many of Wright's close friends - is aiming to raise a substantial sum of money to renovate Dragon Rock and allow it to be open on a regular basis. The house is currently only open by appointment and for special occasions such as last September's "Summer's End Creative Living House Tour" which raised over \$20,000. The renovations would bring the house back to Wright's original design and repair decades of wear and tear.

Manitoga hopes to hire tour guides to explain Wright's concept of designing with nature. As Wright explained, "Manitoga's concept differs from the majority of nature centers in that our primary goal is to help people experience the wonder of nature. We want them to feel, in a new and intensely personal way, the meaning of our eternal natural legacy...we need to discover a sensitivity within ourselves that will enrich our lives and to be able to use that sensitivity to enjoy ourselves enjoying nature."<sup>2</sup>

While various maintenance projects have been undertaken since Wright opened his property to the public in 1975 - a year before he died - Doyle hopes this latest capital expansion plan can take advantage of the network of thousands of collectors of Wright's work. "It is amazing to see how many people are interested in Wright and his designs," said Doyle. "It is really a testament to his legacy."

Manitoga can be contacted at (914) 424-3812, or at PO Box 249, Garrison, NY 10524 for more information on becoming a member of the non-profit organization. ■

- Daniel Macey is the award-winning editor of *NG Magazine*, a magazine on the natural gas industry, as well as an avid collector of mid-century objects including a substantial collection of Russel Wright designs. Macey has also been a participant in colloquia on art and architecture of the 20th century.

1. From the Russel Wright *Guide to Easy Living*, 1951.  
2. From the Manitoga brochure.

### In The City

(continued from page 16) jewelry, and other small items.

Back Bay's fashionable **Newbury Street** is Boston's "style mile" with about 30 fine art galleries, several antique shops, fine antique jewelry stores, and boutiques featuring men's and women's designer clothing and accessories - both new and vintage. High-end stores tend to be at the beginning of Newbury Street, which starts at Arlington Street and ends at Massachusetts Avenue. There are also several one-of-a-kind shops spaced all along Newbury Street that help to make shopping here very special.

While Charles Street and Newbury Street are Boston's most famous streets for antiques, almost every neighborhood in the Boston area has an antique shop, cooperative, or center to accommodate the hunter/gatherer instinct in all of us.

**Antiques on Cambridge Street** just opened on the other side of the Charles River in Cambridge giving that area its second large center. **The Cambridge Antique Market** is its first. And as of this writing **The Minot Hall Antiques Center** with over 200 dealers is due to open in March '98 in Boston's historic South End. Its developer, Edward Steblein, tells me there is such excitement over the opening of Minot Hall that he's been getting phone calls from as far away as New Zealand. An entire floor of the center, which is housed in a historic building, will be devoted to 20th century items, exclusive of jewelry and smalls. Those will be on another floor. The center will have five themed floors in all.

It could be that the **Antiques Roadshow**, produced by Boston's public television station WGBH, is fueling some of this increased interest in antiques. According to the station, the show, now in its second season, attracted 40,000 people to its events last summer with a five to ten fold jump in attendance at each location over the first season of the series.

Whatever the reasons, Boston is booming! Besides antique shops, cooperatives, and centers, new types of specialty shops and galleries are opening, created by individuals who go off the beaten path to another section of town to expand on their ideas in a new field of interest. To give you more of an idea of what I mean, I'll elaborate on three such places, which are great finds on our list: **Bobby From Boston** at 19 Thayer Street is Bobby Garnett's store featuring a detailed selection of authentic British and American antique and vintage classic apparel from the 1860s to 1950s. Gentlemen's top hats and bowlers, tailored riding attire including ladies' hacking jackets, young men's English school blazers, cool American denim jeans, and jackets are just a sampling. This is an ideal store for collectors or for people who just love fashion and want to experience new possi-

bilities. The film industry is one of their regular customers and I can see why: one look at some of these garments and entire scenes come to mind. The store's interior is one big stage set itself with warm wood paneling, an antique billiard table, shoe shine stalls, and just the right selection of well-traveled luggage.

**Machine Age** at 354 Congress Street, owned by Normand Mainville, is an incredible 20,000 square foot store of modern and contemporary furniture, lighting, and accessories. The styles here are interesting enough as individual pieces, but when seen together the effect is mind-blowing. I particularly like the furniture from the '60s and '70s, because it reflects a time when America was highly experimental and nothing was considered too wild. Space-age saucer shape lights and vibrantly colored couches excite the eye. Designers here include Herman Miller, Knoll, Widdicomb, Dunbar, Alvar Aalto, and more. Design students often come to study and sketch the furniture. There are modern pieces from the 1930s to '70s for decorators, dealers, designers, and those looking for things distinctive or different. This is a two-floor, destination store in an older warehouse area.

**Fusco & Four**, Boston, is the fine art gallery of Tony Fusco and Robert Four, which specializes in 20th century art from 1900-1960. The gallery includes both paintings and works of art on paper. It's a thrill to take a visual art history tour through their collection. The *Northwind* by Rockwell Kent (1920), *Tragica* by Albert Sterner (1930), *Art Lovers* by Adolf Dehn (1934), *Jazz Age* (1936), and *Must* (1938) by Carl Hoeckner are just some of the works that I saw at one of their recent shows. As President of the Art Deco Society of Boston (for nine years), facilitator for the International Coalition of Art Deco Societies, and author of four books on posters and Art Deco, including the *Art Deco Identification and Price Guide*, Fusco helps people better understand the world market. This is a great source for collectors.

Besides stores, centers, galleries and specialists, Boston has its auction houses and **Skinner** at 63 Park Plaza is one of the best. A call to their main offices (617 350-5400) will tell you what auctions are coming up, and you may purchase a catalog for a particular sale to see what items are up for auction.

Collectors planning a trip to Boston may also want to see one of the city's most famous collections. The **Isabella Stewart Gardner Museum** is the only private art collection in which the building and the collection are the creation of one individual. And what a creation it is! Designed in the style of a 15th century Venetian palace, the museum contains approximately 2500 objects spanning 30 centuries. Upon her death in 1924 Mrs. Gardner stipulated in her will that >78

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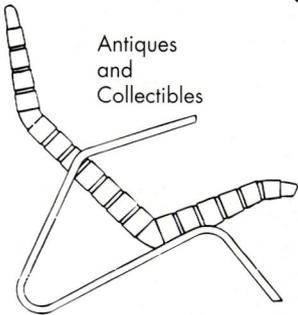
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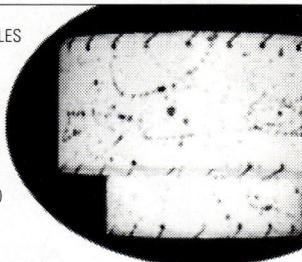
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### In The City

(continued from page 77) her palace and collection be left, "For the education and enjoyment of the public forever." One can't help but admire Mrs. Gardner's *style*.

The Isabella Stewart Gardner Museum first opened its doors to the public at the dawn of the 20th century in 1903. Will we see a Museum of the 20th century in the next few decades, or a Museum of Modern Design? And what would it look like and include?

So, if you're planning on celebrating the 20th century in Boston, you won't be alone. Visitors to the city have increased over 25% in the last five years. Part of the reason is due to an increased interest in the arts. The commitment to art is so strong here that the city just renamed Huntington Avenue, where the Museum of Fine Arts and Massachusetts College of Art are located, to Avenue of the Arts. Teaching people about art, style, and design is one of the things Boston does best; exciting our imaginations by making it fun is the other. ■

- Statistics quoted throughout article thanks to the Greater Boston Convention & Visitors Bureau.

- Lise Beane is a freelance photographer and writer with a background in design.

### Boston Picks continued:

**Thomas G. Boss Fine Books**, 355 Boylston Street, Boston. Bookseller of fine and rare books on Art Deco, Arts & Crafts, reference, and more. Shares the second floor with two other fine booksellers; collectively they cover a wide range of subjects. (617) 421-1880.

**Back Bay Estate Jewelers**, 129 Newbury Street, Boston. A small gem of a store featuring fine antique and estate jewelry: unusual and unique pieces, Art Deco, Retro, and more. If you don't see it, ask. 1920's fine filigree engagement rings are a specialty. (617) 267-7774.

**Streamline Antiques**, 1162 Washington Street, Dorchester Lower Mills. A favorite neighborhood store with an aesthetic selection of items: vintage small appliances, Chase Rockwell Kent ice bucket, Ruba Rombic candlesticks, and more. (617) 298-DECO.

**Lou Lou's Lost & Found**, 121 Newbury Street, Boston. Original articles from the Grand Era of luxury ocean liners, hotels, and night clubs, including silver plated holloware, flatware, china, and memorabilia; some fabulous reproductions as well. (617) 859-8593.

**Sedia, Inc.**, 63 Wareham Street, Boston. Quality reproductions of modern furniture designed by famous architects: Le Corbusier, Ludwig Mies van der Rohe, Eileen Gray, Charles Rennie Mackintosh, etc. for home or office. (617) 451-2474 and 1-800-BAUHAUS.

**Bakker Fine Arts**, 236 Newbury Street, Boston. Expert appraiser, auctioneer, and dealer of fine art paintings from the 19th and 20th century. (617) 262-8020. ■

### Modernism, eh?

(continued from page 18) five collecting areas and can be accessed by technique, date, and full text. The series is available by mail order (613) 990-0962, or via the Gallery's web site at <http://national.gallery.ca>.

The **Montreal Museum of Fine Arts** will showcase a comprehensive exhibition of works by Alberto Giacometti - the first in Canada since the 1970s - beginning June 18. The exhibit, running through October 18, 1998, will include sculptures, paintings, and drawings from the important collection of France-based Fondation Maeght, as well as various North American collections, and will focus on works created between 1927 and 1966.

The **Royal Ontario Museum**, Toronto, has changed the date for its lecture series, "Collecting the 20th Century." The new date to hear experts speak on Lalique glass, Carlton Ware, Bakelite jewelry, and more is April 4, 1998. The next day, Eric Knowles from the *Antiques Road Show* and Bonham's auction house highlights why Art Deco swept the Western world.

While not technically a museum, **Heritage Hall** at Nortel's Brampton office complex features 3,000 square feet filled with consumer electronic products - including telephones, televisions, and radios - from the company's 100-year history. Objects are presented in an old-versus-new format, with Northern Electric's *Baby Champ* portable radios displayed beside sophisticated satellite transmission equipment. Persistent collectors can arrange a tour by calling Leslie Dubay at (905) 863-1587.

### Auction Highlights

(All prices include buyer's premium and are expressed in Canadian dollars.)

Canadians love Georg Jensen. At a recent **Sotheby's** auction in Toronto, a number of important pieces came onto the market and most sold over their high estimates. For example, a pair of Georg Jensen five-light candelabras fetched \$50,600; a Henning Koppel carafe and stopper reached \$5,462; and a rare 1952 pitcher with hinged cover and strainer by Sigvard Bernadotte achieved \$3,732. In addition, a group of Georg Jensen bracelets and brooches sold as a single lot for \$3,000, triple the high estimate.

Sotheby's also sold a 1923 Vicke Lindstrand vessel engraved with giraffes for \$2,587, a good price for early Swedish Kosta glass; and two Cartier, Paris items, including an Art Deco-style parrot brooch with colored diamonds, emeralds, and onyx which realized \$74,000.

Art Deco jewelry also did well at a recent **Dupuis** auction. A retro-styled platinum ladies watch from the 1940s that featured a unique buckle design fetched \$18,400 - well over its high estimate of \$12,000. A bow knot brooch, circa 1920, from New York jeweler

T. Kirkpatrick & Co. sold for \$5,520; and a circa 1940 Tiffany moonstone, sapphire, and gold brooch with matching clip earrings achieved \$6,325 in defiance of a pre-sale estimate of \$1,500.

Dupuis also sold a three-diamond, circa 1920 ring from Canadian jeweler Birks for \$20,700; and a circa 1945, translucent Imperial jade, diamond, and platinum ring for \$25,300. A number of 1970s pieces by popular New York designer David Webb also sold above estimates, with prices for bracelets and rings reaching \$2,000 to \$8,000. The next Dupuis auction is June 15. Tel: (800) 681-6086, or <http://www.dupuisauctions.ca>.

As at the other auction houses, **Ritchie's**, Toronto, had good success with less rarified Georg Jensen items: a silver shoehorn from the first half of this century sold for \$475, a pastry knife reached \$260, and some silver coasters fetched \$220.

Other noteworthy items included a unique Danish necklace and bracelet, signed "B. Gabrielsenp," that went for \$750; a Daum Art Deco cameo glass vase, circa 1920, that sold above estimate for \$2,600; and a Clarice Cliff earthenware bowl from the 1940s that reached \$175.

Once again, Art Deco proved its enduring appeal to Canadians. An exotic wood and ebonized dressing table, circa 1920, sold for \$2,200; a Hagenauer chrome-plated sculpture of a sailboat from the early part of this century fetched \$2,000; and a set of four silverplate Art Deco wall sconces reached \$1,500.

**Waddington's**, Toronto, sold a number of Lalique pieces, including *Ceylon*, a molded and frosted opalescent glass vase from 1930 for \$3,000. Susie Cooper's work continues to increase in value following her death. Many items, such as a three-handled tapered vase with stylized floral motifs, doubled their low estimate - in this case selling for \$520.

Venini glass remains popular: a pink and opaque *Handkerchief* vase from the 1950s sold for \$1,300; and a square Venini *Vetro a Fili* vase, circa 1950, achieved \$900. Conversely, a Leerdam *Unica* glass vase by Dutchman A.D. Copier reached \$500.

#### At The Dealers

Ron Weaver of 20th Century Artifacts, Vancouver, has self-published a booklet entitled *Modern Furniture Made in Canada 1945-1960*. Although its "homemade" reproductions lack clarity, Weaver has done a credible job of tracking down archival photographs of award-winning designs from organizations such as the Canadian Design Index, as well as magazines such as the *Royal Canadian Journal of Architecture*, *Canadian Art*, *Western Homes and Living*, and more.

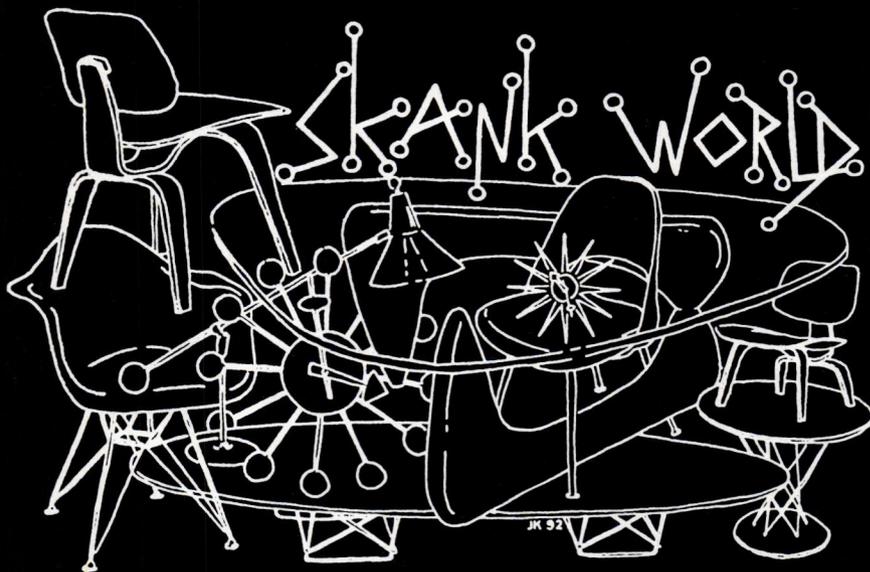
In addition to the requisite chairs and tables, the book showcases little known sideboards, bedroom furniture, and housewares, along with 18 lamps that were manu- > 80

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### Modernism, eh?

(continued from page 79) factured in Canada. While most dealers and collectors would prefer more identifying information about the objects, the booklet is a valuable addition for those wishing to expand their knowledge of Canadian design. It's available through Weaver at 3624 West 4th Ave., Vancouver, BC, V6R 2W5. Tel: (604) 224-1176. ■

- Cora Golden is happy to try to answer your questions and share your interests in post-war Canadian design. She may be contacted by calling (905) 649-1731, or by fax at (905) 649-8278.

### Shocking Talent

(continued from page 21) boxes featured slip-covers of lace paper.

As Schiaparelli's power ebbed, so did her control over her licensees and her will to prosecute firms "knocking off" her work. Patterns for items such as furs were shipped overseas and manufactured locally, with some success. Conversely, her name was plastered on a series of pedestrian ties where the only credible link to Schiaparelli's marvelous taste was the shocking pink linings.

Fierce competition never dimmed Schiaparelli's enthusiasm. Ever outrageous, she remained a daring soul to the end. Today, her work continues to inspire generations of designers with both its craftsmanship and its audacity. To paraphrase Norma Desmond in the movie *Sunset Boulevard*: Schiaparelli was big; it's fashion that got small. ■

- All items shown are from the personal collection of Rebecca De Vitalis. She and her husband Art own and operate stores in West Texas (Style Station, north of Waco), and Toronto, Canada (Ribbonhead). Both feature vintage clothing, western memorabilia, and other unique collectibles.

### Echoes Abroad

(continued from page 22) pews designed for the Uithorn Dutch Reformed Church (£3,000-5,000); a unique 1932 Mies van der Rohe for Thonet lemonwood and tubular steel occasional table (£1,500-2,500); and a rare 1931 Thonet adjustable armchair designed by Marcel Breuer (£2,000-3,000). Highlights of the post-war section of the sale include a c.1970 DeSede leather *Boxing Glove* chaise (£5,000-6,000), a 1951 Fulvio Bianconi for Venini *Specchi* vase (£3,500-4,500), and a 1988 Ron Arad studio produced *Tinker* chair (£5,000-7,000).

A recent presentation likely to have an enduring influence on the auction market was the November 1997 exhibition/sale "Austerity to Affluence: British Art & Design 1945-'62" held by London dealers Rayner & Chamberlain, and the Fine Art Society. Accompanied by a detailed catalog of exhibited works, this collection examined developments in the

fine, the applied, and the industrial arts during the immediate post-war period. Particular reference was made to the applications of wartime materials as expressed by the aluminum furniture of Ernest Race, to textile design, and to the 1951 Festival of Britain - which was to herald a new optimism in British design. All of the items represented had been the subject of exhaustive research, and this exhibition will assist in drawing broader academic and public interest to this period. Bond Street's Fine Art Society was largely responsible for the re-appreciation of the late Victorian designers E.W. Goodwin and Christopher Dresser through similar exhibitions in the 1970s.

The specific focus of this exhibition is indicative of the specializations that are developing within the post-war market, and the auction houses are reacting accordingly. The October 1997 sale, *The Chair*, held at Christie's King Street, which offered 124 influential chairs from the last 150 years, realized some of the highest prices yet seen and generated over £1,000,000.

Christie's South Kensington will hold the first British sale to concentrate on a specific area of post-war design with their sale of *Important Post-War Italian Design* on June 3rd, and one may begin to anticipate further developments as the market continues to define itself.

### Addresses:

Fine Art Society - 148 New Bond Street, London, W1Y (0171) 629-5116.

Rayner & Chamberlain, Target Gallery - 7 Windmill Street, London, W1P (0171) 636-6295. ■

- Simon Andrews is the head of the Modern Design Department at Christie's South Kensington.

### On View

(continued from page 25) socio-cultural phenomena akin to this time period including the race to space, as well as Pop and youth culture. This exciting and colorful exhibition manifests a unique mannerism resulting from the freeing of designers' imaginations worldwide to create objects with no aesthetic precedent. New technologies and the new plastic medium enabled the mass production of these designs.

"The 1960s and early '70s represent a short-lived, yet very bright, colorful moment for decorative arts," states Reilly. "The exhibition provides a look back at what we thought was a forward look to what life *might* be like in the year 2000. Truly, it is interesting to compare these 'visionary' plastic objects, supposedly of the future, to what things really look like today."

The exhibition will include a complete model of a teenager's room, circa 1972, using many vintage plastic objects, as well as an interactive room where visitors can handle vin-

tage plastic designs still in current production.

Americans of the 1960s were socialized to think that plastic should not be terribly expensive, but those who have held on to their favorite Pop objects now find that they have become collector's items, represented in the permanent collections of major museums worldwide. For further information on the exhibition call (404) 688-2467.

#### Modernism at Mid-Century

Art and Design Twenty, a newly-opened gallery located in Pasadena, is presenting "Modernism at Mid-Century," an exhibition of art and furnishings from the 1930s through the 1950s, beginning March 5th and running through the Spring season.

Featured in the exhibition are paintings representing the work of a group of artists active in the second wave of American Abstract and Non-Objective painting which occurred between 1930 and 1950. Artists included are Werner Drewes, Louis Schanker, Alexander Corazzo, Medard Klein, and Willard Grayson Smythe. Many of these painters exhibited at the American Abstract Artist in New York, which was the showcase in the United States for non-objective art. Nearly 75 works are on display, with a focus on works on paper, although major oils are also shown.

Also included in the exhibition are important furniture designs by Warren McArthur, George Nakashima, Paul Frankl, Charles Eames, George Nelson, and T.H. Robsjohn-Gibbings. For further information call (626) 395-7600. ■

#### Auction Highlights

(continued from page 34) chairs, c.1969 (\$7,475); and a walnut plank headboard, c.1972 (\$8,625).

Works by T.H. Robsjohn-Gibbings also met a positive response, with a fruitwood games table and four pickled oak chairs garnering \$4,600. A pair of upholstered cherry armchairs rocketed past a pre-sale of \$2,000-3,000 to realize \$12,650; and a fruitwood low table commanded \$2,760.

The sale also featured a rare bronze and stainless steel three-legged floor lamp designed by Phillip Johnson and Richard Kelly in 1953. This lamp design was created specifically for Johnson's *Glass House* in New Canaan, CT, and was reproduced in very limited quantities for specific commissions. Estimated at \$2,000-3,000, it leapt to a final bid of \$17,250.

Sales of note in Italian glass included a Seguso *Harlequin* figure, c.1960, which sold within estimate at \$8,625; and a rare *Mosaic* glass vase by Ercole Barovier, c.1924, which sold just within estimate at \$20,700. (All prices include buyer's premium.)

Also held December 10 was Christie's East's inaugural sale of Vintage Posters. >82

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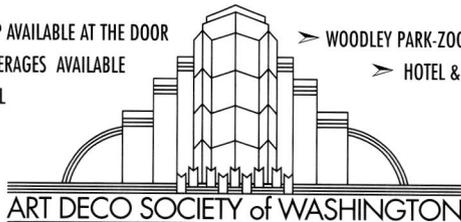
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### Auction Highlights

(continued from page 81) After the sale Richard Barclay, Christie's Vintage Poster Specialist, commented "While Christie's East's inaugural sale of vintage posters was welcomed internationally by both private collectors and dealers, private collectors had the upper hand and did most of the buying. The market is especially strong for rare posters by prominent artists like Toulouse-Lautrec and Mucha. The Dutch and German posters did not prove as popular during the auction, but we hope to sell them in the near future."

One of the top lots of the sale was Jean Carlu's *Grandes Fêtes de Paris*, c.1934, which sold to a private American collector for \$8,050. Other sales of note included Robert Falcucci's *Monaco Grand Prix*, c.1932 (\$4,830); *Mistinguett, Rags to Riches* by Charles Gesmar, c.1928 (\$3,450); Cassandre's *Wagon-Lits*, c.1930 (\$4,600); and Leonetto Cappiello's *Mossant*, c.1938 (\$2,300). (All prices include buyer's premium.)

### Phillips' Most Successful Sale Ever

Phillips Fine Art Auctioneers in New York set a new record with their inaugural sale of Twentieth Century Decorative Arts on December 11th and 12th. The two-day auction grossed over 2.2 million, making it the most successful sale ever to be held in the New York showroom. The auction attracted buyers from all over the world with numerous telephone and absentee bidders from Europe, Asia, and the United States vying fiercely against the eager crowd in the room.

The Oppenheimer Collection of Wilhelm Von Eiff, one of Germany's most important glass craftsmen in the period between the wars, generated tremendous interest. The major highlight was an important and unique carved glass punchbowl with cover, 18 carved glasses, and silver and rosewood tray which ultimately went to a telephone bidder for \$52,900 against a pre-sale estimate of \$25,000-35,000. A fine silver and carved glass ladle and underdish was another memorable lot. After fierce phone bidding between a European and American buyer, it finally sold for \$17,250 to the American buyer (est. \$1,500-2,500).

Outstanding examples of 20th century furniture were *La Mer*, a fine and rare Louis Majorelle ebene de macassar, mahogany, ebony, and mother-of-pearl cabinet that earned \$50,600; and a rare Bernhard Pankok oak armchair for the Vereingte Werkstätten, Munich, c.1901, that brought \$19,550.

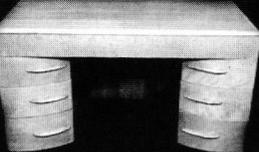
Also distinguishing the sale were an Edgar Brandt bronze urn that reached \$25,300, an Alfred Boucher bronze sculpture, *Au But*, that achieved \$20,700, and a silvered-bronze sculpture, *La Comete*, by Maurice Guiraud-Riviere that sold for \$17,520.

Usha Subramaniam, Phillips' Director of Decorative Arts, commented, "I was >88

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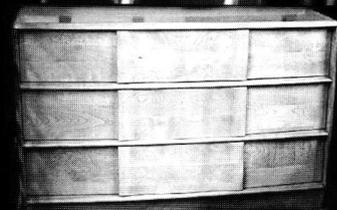


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**New! Collector's Encyclopedia of Russel Wright, Second Edition** by Ann Kerr...Completely revised and expanded from the 1990 release, this second edition features Wright's dinnerware, glassware, aluminum ware, furniture, housewares, lamps, wood, metal works, fabrics, and numerous other items sought by collectors. Hundreds of new photographs have been added, along with an updated value guide. 240 pgs. Hardcover \$24.95

**Limited! Russel Wright: American Designer** by William J. Hennessey...This book accompanied an exhibition circulated by the Gallery Association of New York State which covered Wright's entire career, from his dinnerware to spun aluminum, furniture, lamps, glassware, fabric, appliances, and interior decoration. Color and b&w illustrations. 96 pgs. Softcover \$15.95

**Messengers of Modernism: American Studio Jewelry, 1940-1960** by Toni Greenbaum...In this beautifully designed and lavishly illustrated book, Greenbaum analyzes the output of American modernist jewelers, many of whom, such as Alexander Calder and Harry Bertoia, began as sculptors or painters. (Includes the work of Art Smith.) This volume accompanied an exhibition of the same name at the Cranbrook Art Museum. 106 illustrations. 168 pgs. Hardcover \$37.50

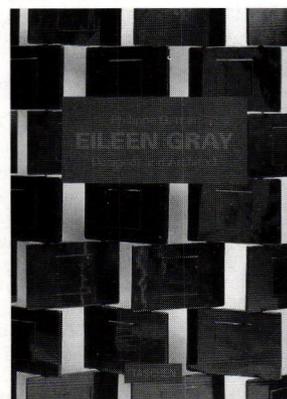
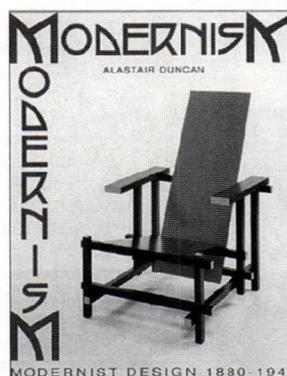
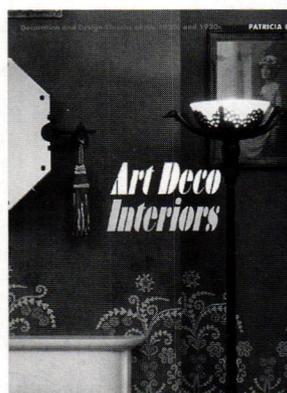
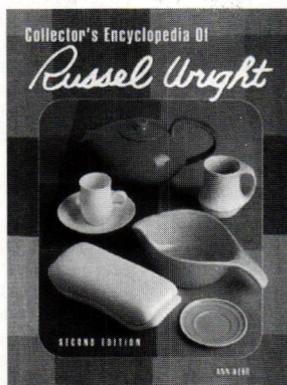
**New in Paperback! Art Deco Interiors: Decoration and Design Classics of the 1920s and 1930s** by Patricia Bayer...This book documents the flourishing of design ingenuity in the years following the great Paris Exhibition of 1925 through contemporary photographs of selected interiors juxtaposed with modern photographs of individual pieces. It traces the stylistic evolution and dominant motifs of Deco from the triumph of the 1925 exhibition, to the growth of Streamline Moderne offshoots in the United States, to the international revival of Deco as a decorative style, to the restoration of many Art Deco interiors to their former glory. 300 illustrations, 151 in color. 224 pgs. Softcover \$27.50

**New! Contemporary Danish Furniture Design: A Short Illustrated Review** by Frederik Sleck...The second edition of this title which was originally published in 1981, this handbook on Danish furniture design provides a review of the developments in Danish design that began with Kaare Klint's pioneering contribution. The book's description of the work of 104 Danish furniture designers is accompanied by 210 black and white characteristic illustrations. 232 pgs. Softcover \$59.50

**European Designer Jewelry** by Ginger Moro...This magnificent book presents the first comprehensive, lively documentation of the trends, sources, and makers of innovative 20th century designer jewelry in 13 countries of Europe and Scandinavia. Semi-precious gems, glass beads, rhinestones, and plastics set in silver, silver-gilt, or brass (occasionally gold) are the main materials seen in this jewelry. The evolution of limited-edition artists' creations, as well as fashion and costume jewelry, are explored through the well-researched text, over 700 beautiful color and black and white photographs, and vintage prints. Biographical sketches are provided for the artists and couturiers who worked closely with the fashion designers, from Paul Poiret in 1909 to Karl Lagerfeld in the present. A value guide is also included. 304 pgs. Hardcover \$79.95

**New! Best Dressed: Fashion from the Birth of Couture to Today** by Dilys E. Blum and H. Kristina Haugland...A dazzling tour of selected highlights from the Philadelphia Museum of Art's collection of fashionable dresses beginning with several masterpieces by the father of haute couture, Charles Frederick Worth., and continuing through to today. Color illustrations throughout. 88 pgs. Softcover \$35.00

**The National Trust Guide to Art Deco in America** by David Gebhard...Gebhard takes you on a coast-to-coast journey surveying over 500 significant Art Deco buildings from the strong holds in Miami Beach to Wilshire Boulevard in Los Angeles. Buildings, which include skyscrapers, residences, office buildings,



shops, hotels, and public buildings, are listed by place and street address. 230 b&w photographs. 416 pgs. Softcover \$19.95

**Sixties Design** by Philippe Garner...A richly illustrated survey of this remarkable decade, *Sixties Design* reviews the period through five important themes - the Modernist continuum, Pop culture, Space-Age styles, Utopian ambitions, and Anti-Design. The illustrations follow the ideas presented in the text and embrace a wide variety of media, including fashion, product and furniture design, graphics, and architecture between 1960 and 1970. Color illustrations throughout. 176 pgs. Softcover \$24.99

**Modern Furniture in Canada, 1920 to 1970** by Virginia Wright...Canada has a distinguished record in modern furniture design and has produced work of international significance, some of it unrecognized. This richly illustrated volume is the first account of Canada's innovative furniture design and fabrication of the period. Wright charts the development of modern design from its first appearance in Eaton's department store, with pieces brought from the Paris Expo of 1925, to its establishment as a dominant style. 200 b&w illustrations. 208 pgs. Softcover \$39.95

**New in Paperback! Contemporary: Architecture and Interiors of the 1950s** by Lesley Jackson...This book is the first to provide a full definition and examination of the so-called "Contemporary" style that dominated architecture and design from the late '40s through the '50s. Far more than a collection of nostalgia, this book provides a revealing survey of trends in taste and interior design at the time of economic regeneration that affected not only people's homes but their communities and their public buildings as well. 140 color, 80 b&w illustrations. 240 pgs. Softcover \$34.95 (Hardcover out of print)

**Eileen Gray: Designer and Architect** by Philippe Garner...Philippe Garner, a director at Sotheby's, London, presents an exhaustive study, both textually and visually, of the full body of Eileen Gray's work. Hundreds of color photographs of her furnishings, interiors, rugs, and lighting fill the pages of this superb reference on the career of Eileen Gray. 160 pgs. Softcover \$24.99

**New! Modernism: Modernist Design 1880-1940** by Alastair Duncan...This is the first book to take a proper overview of the six major design styles - Arts & Crafts, Art Nouveau, Wiener Werkstatte, De Stijl, Bauhaus, and Art Deco - which formed the basis of the Modernist Movement over this 60 year period. A series of essays by Duncan are built around full color photographs of unique objects from the Modernism Collection of the Norwest Corporation of Minneapolis. 330 illustrations, 250 in color. 256 pages. Hardcover \$59.50 (available May 1st)

**George Nelson, The Design of Modern Design** by Stanley Abercrombie...The definitive work on this noted architect-designer and design director of the Herman Miller Company. The full range of Nelson's work is represented, from product and furniture design to packaging and graphics to large-scale projects. 170 illustrations, 58 in color. 384 pgs. Hardcover \$57.50

**New! Fashion and Jewelry 1920-1970, A Dialogue** by Christianne Weber...In 10 chapters, each comprising five years, this book illustrates and discusses the most important trends in fashion and costume jewelry between 1920 and 1970 with the help of over 500 illustrations. All pieces of jewelry come from private collections and are shown here for the first time. This is the first publication to demonstrate the connection between fashion and costume jewelry. Text is in German and English. 500 illustrations, 400 in color. 320 pgs. Hardcover \$135.00

**Art Deco Furniture: The French Designers** by Alastair Duncan...Author Alastair Duncan introduces us to the Art Deco work of 85 pioneering French architects, interior designers, and furniture makers who replaced the heavy, stylized work of the past with furniture that was simpler in concept, geometric in form, and highlighted by dramatic lines and elegant curves - from the

virtuoso cabinet-making of Ruhlmann to the brilliant originality of Gray and Legrain. A valuable portfolio of Art Deco furniture. 376 illustrations, 80 in color. 272 pgs. Softcover \$27.50

**New! Midwinter Pottery: A Revolution in British Tableware** by Steven Jenkins...

One of the most popular names from the 1950s is Midwinter, a Staffordshire pottery that first made tablewares in England in 1910. However, it was not until the 1950s that Midwinter became well known due to the modernist attitudes of Roy Midwinter, the founder's son, and his chief designer Jessie Tait. Midwinter created their *Stylecraft* ranges from 1953, with designs by Terence Conran, Jessie Tait, John Russell, Hugh Casson, and others. Comprehensive pattern index and shape guide included. 170 illustrations, 100 in color. 92 pgs. Softcover \$29.50

**Limited! Alvar Aalto and The International Style** by Paul David Pearson...

(Now out of print, limited copies available) This classic study of Aalto's formative and middle years as an architect traces his development within his native Finnish tradition in the 1920s, his recognition as a member of the modern movement in the late 1920s and early '30s, and his eventual rejection of the tenets of the International Style. 350 b&w illustrations. 240 pgs. Softcover \$32.50

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**Arne Jacobsen: Architect and Designer** by Poul Erik Tøjner and Kjeld Vindum...

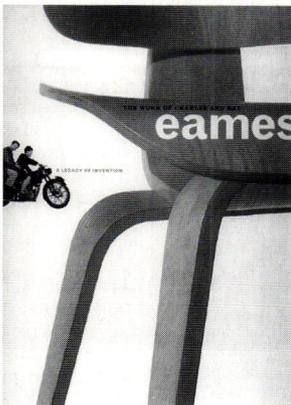
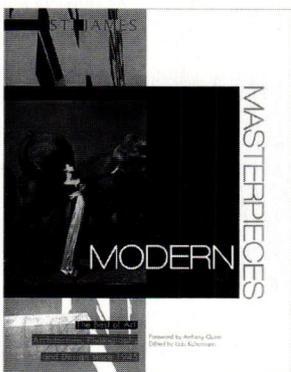
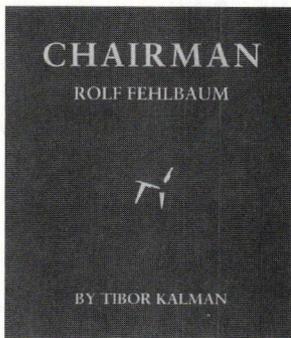
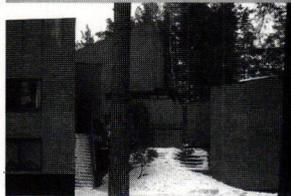
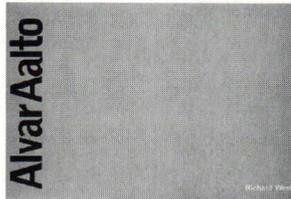
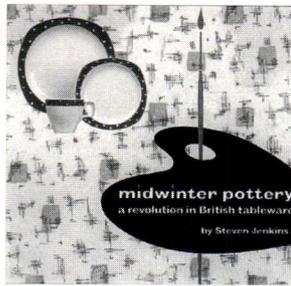
Through interviews with industrialists, technicians, clients, and architects and designers who worked closely with Jacobsen, this beautiful book provides an insight into where his ideas originated, and how they were implemented in both his building designs, and in his industrial designs, including his famous chairs: the *Ant*, the *Egg*, the *Swan*, and many more. 199 illustrations, 13 in color. 132 pgs. Softcover \$49.50.

**New! The Work of Charles and Ray Eames** (catalog to the currently traveling exhibition)...

Rather than focus on the separate aspects of their work, this book takes a multifaceted approach to the careers of Charles and Ray Eames, examining their projects in the contexts of science, corporate patronage, and politics, as well as those of modern design, architecture, and art. Included is a photo essay of newly commissioned photographs of the Eameses' furniture, furniture prototypes, and experimental pieces included in the Vitra Design Museum Collection. 243 illustrations, 165 plates in full color. 205 pgs. Hardcover \$49.50

**Art Deco and Modernist Ceramics** by Karen McCready...

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*Downtownstyle* takes you to the sources of where to find designer, vintage, Streetwear, re-sale, and discount fashions in New York City, from Chinatown to Twenty-Third Street. The 400 listings tell you where to find status suits, glam getups, dreamy dresses, as well as shoes, bags, belts, jewelry, and sunglasses. Also included are neighborhood gems such as cafes, bars, restaurants, book, music, and home stores. Line drawing illustrations. 240 pgs. Softcover \$15.95

**Art Deco Painting** by Edward Lucie-Smith...

This is the first book to specifically examine Art Deco painting and define it as a genre. The author analyzes the characteristics of the style, period, and history of the movement, explaining its relationship to Classicism, the Symbolists, the Precisionists, photography, and Cubism. American, Russian, British, French, and Italian painters are all represented here, including Tamara de Lempicka and Jean Dupas. 108 color illustrations. 160 pgs. Softcover \$24.95

**New! Chairman: Rolf Fehlbaum** by Tibor Kalman...

"In the beginning people spent their days walking upright and their nights lying down. Eventually someone invented sitting. And chairs. Chairs evolved...and multiplied. A million years (give or take) pass. A boy named Rolf is born into a family in Basel that builds shops. Their neighbors make cheese and chocolate. 1953: Rolf's father, Willi Fehlbaum, goes to America and sees a chair that blows his mind. It is by Charles and Ray Eames." Thus begins *Chairman*, a poetic and true story about Swiss entrepreneur Rolf Fehlbaum and his internationally-known furniture design company, Vitra. Acclaimed graphic designer Tibor Kalman tells the story of chair design, from the invention of the chair to the success of Vitra, in a 600-page pictorial essay. A whimsical book, loaded with color illustrations. 650 illustrations, 450 in color. 592 pgs. Hardcover \$35.00

**Early Modernism: Swiss and Austrian Trademarks, 1920-1950** by John Mendenhall...

Led by Gustav Klimt, the artists of Austria and Switzerland in the '20s, '30s, and '40s strove to formulate a new aesthetic to replace the fussy Art Nouveau style of the turn of the century. What evolved was a streamlined Modern style that went on to influence the world. Included are more than 600 Swiss and Austrian trademarks, logos, and posters from this period. 600 color and black and white illustrations. 132 pgs. Softcover \$16.95

**New! The Chairmaker Hans J. Wegner:**

**Design 5+6:1989** by Jens Bernsen...A profile of Wegner's design process along with photographs, line drawings, and descriptions of all of Wegner's chairs. 127 black and white illustrations. 72 pgs. Softcover \$19.50

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**Modern Chairs** by Charlotte & Peter Fiell...

This book showcases over 100 of the most famous 20th century chairs, c. 1885-1992, and includes essays on "the chair as a 20th century icon," "architects and chair design," "modernism and chair design," "design influences and style types," and "the evolution of the modern chair." Included are designer biographies. Color illustrations. 160 pgs. Softcover \$24.99

**New! Station to Station** by Steven Parisien...

This book is a wonderful celebration of the life and architecture of the railway station and its evolution, providing a highly readable and informative account of the social and political context of stations over the last 150 years, large and small. A fascinating narrative and visual record for all those interested in trains, buildings, and travel. 300 illustrations, 150 in color. 240 pgs. Hardcover \$59.95

**French Modern: Art Deco Graphic Design** by Steven Heller and Louise Fili...

France holds a place of honor in design history as the birthplace of that most elegant of graphic art movements - Art Deco, originally known as French Modern style. Sleek, supple, and sophisticated, it was the perfect reflection of the Gallic spirit. This strikingly designed volume presents French Modern commercial graphic design in all its glory, including magazines, posters, brochures, retail packages, and advertisements, some never before seen in the U.S. 175 color illustrations. 132 pgs. Softcover \$17.95.

**New in Paperback! Los Angeles Architecture: The Contemporary Condition** by James Steele...

The architecture of Los Angeles seems at first to be chaotic, individualism being its only rationale. This book challenges that view, looking beneath the seductive surface to find out why the city's architectural scene is so fascinating. Beginning with the pioneering characters of the Arts and Crafts movement, the author traces Los Angeles' architectural energy through the works of Frank Lloyd Wright and Rudolph Schindler to arrive at the buildings of Frank Gehry and beyond to avant-garde institutions such as Sci-Arc. 243 illustrations, 156 in color. 232 pgs. Softcover \$34.95

**Reprinting of "Modern Furnishings for the Home"** by William J. Hennessey with a new introduction by Stanley Abercrom-

bie...First issued in 1952, *Modern Furnishings for the Home* gives a broad view of mid-century American furniture design rarely found in any other publication. The nearly 500 photographs covering works by 114 designers illustrate a large number of works by recently discovered greats such as Paul McCobb, Edward Wormley, Robsjohn-Gibblings, and Jens Risom. Every illustration lists names of manufacturers and designers, materials, dimensions, and even stock numbers. 500 black and white illustrations. 320 pgs. Hardcover \$50.00

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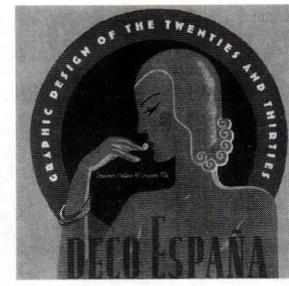
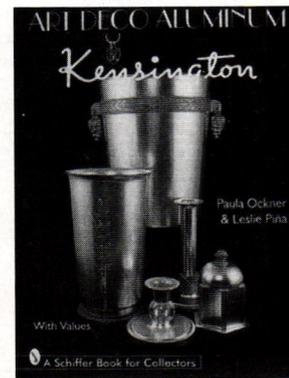
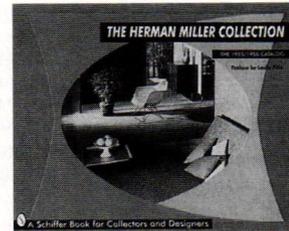
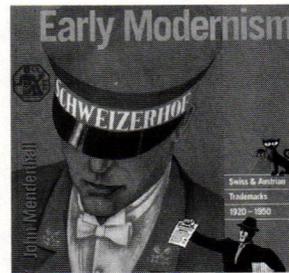
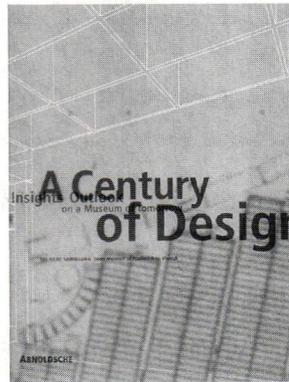
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**Everyday Art Quarterly**, Winter 1949-1950, No. 13, condition: very good, minor rubbing and one with name in ink on cover, 1 copy available, \$70.00 each (this issue is devoted to a history of museum exhibitions showing modern product design in the twentieth century. Included are installation shots of the 1934 "Machine Age" exhibition at the Museum of Modern Art, the 1940 "Contemporary American Industrial Art" exhibition at the Metropolitan Museum of Art, the 1946 "Ideas for Better Living" exhibition at the Walker Art Center, and a then current exhibition of "James Prestini Wooden Vessels" at the Institute of Contemporary Art in Washington.)

**Everyday Art Quarterly**, Spring 1950, No. 14, condition: excellent, 14 copies available, \$60.00 each (main article on Alvin Lustig, additional information on contemporary Scandinavian and American dinnerware and glassware, and George Nelson Clocks.)

**Everyday Art Quarterly**, Summer 1950, No. 15, condition: excellent, 13 copies available, \$60.00 each (main article titled "The Tradition in Good Design to 1940," which compares historical to contemporary industrial design and includes information on Bruno Matthson, Walter von Nessen, Charles and Ray Eames, James Prestini, and other contemporary designers.)

**Everyday Art Quarterly**, Fall 1950, No. 16, condition: excellent, 9 copies available, \$60.00 each (main article titled "Tradition in Good Design 1940 to 1950," which provides a broad review of contemporary industrial design of the period and includes information on Eero Saarinen, Richard Stein, Ilmari Tapiovaara, Isamu Noguchi, Ray Komai, George Nelson, and other contemporary designers.)

**Everyday Art Quarterly**, Winter 1950-51, No. 17, condition: excellent, 13 copies available, \$75.00 each (main article about the "Useful Objects" exhibition held at the Walker Art Center, which includes information on various media of contemporary industrial design and a particular focus on Charles and Ray Eames. There is another fascinating article on "Where to Buy" contemporary design across the United States. Outstanding cover design with Eames molded-plastic shell chairs.)

**Everyday Art Quarterly**, Winter 1951-52, No. 21, condition: excellent, 9 copies available, \$60.00 each (main article about the "Useful Objects" exhibition held at the Walker Art Center, which includes sections on dinnerware, plastics, glassware, and stainless flatware.)

**Everyday Art Quarterly**, 1953, No. 25, condition: very good, minor rubbing and name in ink on cover, 1 copy available \$90.00 (this issue is primarily devoted to mid-century textile design, including sections on artists Ben Rose, Marianne Strengell, Alexander Girard, Donelda Fazakas, Marli Ehrman, Angelo Testa, Evelyn Hill (who designed for Knoll), and Ruth Adler Schnee.)

**Everyday Art Quarterly**, 1953, No. 26, condition: very good, minor rubbing and browning on cover, 1 copy available \$50.00 (this issue includes articles on modern ballet design and product review for 1953 that includes images of molded plywood furniture by Robin Day and the Thonet Industries, as well as "The House of Cards" by the Eameses.)

**Everyday Art Quarterly**, 1953, No. 28, condition: very good, minor rubbing, spine worn, and name in ink on cover, 1 copy available \$95.00 (this issue is primarily devoted to mid-century furniture designers, including sections on William Armbruster, Edward Wormley, Paul McCobb, Charles Eames, and Robin Day.)

**Design Quarterly**, 1954, No. 30, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (this issue is primarily devoted to mid-century painting and sculpture, including sections on Reuben Nakian, Balcomb Greene, John Graham, Louise Bourgeois, Jim Forsberg, Sidney Geist, Harold Paris, Trajan, Joseph Cornell, and Corrado di Marca-Relli.)

**Design Quarterly**, 1954, No. 31, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (devoted to mid-century book design, with articles by Alvin Lustig, Joseph Blumenthal, and Alexander Nesbitt.)

**Design Quarterly**, 1955, No. 32, condition: very good, minor rubbing on cover, 1 copy available \$80.00 (this issue is devoted to the 1955 Triennale Milan Exhibition of contemporary architecture and industrial design. Dozens of objects and architectural interiors are shown, including numerous designs by Georg Jensen Silversmiths, Finn Juhl, Sigurd Persson, and many other Scandinavian designers.)

**Design Quarterly**, 1956, No. 35, condition: very good, minor rubbing on cover, 1 copy available \$65.00 (this issue is primarily devoted to product design for 1956, with an emphasis on furniture.)

**Design Quarterly**, 1956, No. 36, condition: very good, minor rubbing on cover, 1 copy available \$125.00 (this issue devoted to mid-century British designers, including Misha Black, Lucienne Day, Robin Day, Abram Gray, Milner Gray, and Ernest Race.)

**Design Quarterly**, 1958, No. 40, condition: very good, minor rubbing on cover, 1 copy available \$125.00 (this issue is devoted to "industrial design in post-war

Germany," with examples of lighting, furniture, textiles, glass, ceramics, and various home products.)

**Design Quarterly**, 1958, No. 41, condition: very good, minor rubbing on cover, 1 copy available \$75.00 (this issue is devoted to product design for 1958, with many designs in various media by Knoll Associates, Georg Jensen, Dansk Designs, Jens Risom, and numerous others.)

**Design Quarterly**, 1959, No. 44, condition: very good, minor rubbing on cover, 1 copy available \$75.00 (this issue includes articles on mid-century architect Leslie Larson and product design for 1959 - George Nelson's "Omni Space Maker," and furniture by Finn Juhl, Jens Risom, Eero Saarinen, Florence Knoll, and others.)

**Design Quarterly**, 1960, No. 51-52, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$75.00 (this issue is devoted to contemporary Japanese design, including numerous images of furniture, glass, ceramics, metalwork, lacquer, baskets, and general household products.)

**Design Quarterly**, 1961, No. 53, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 4 copies available \$50.00 (this issue is devoted to architect Marcel Breuer's St. John's Abbey in Collegeville, Minnesota.)

**Design Quarterly**, 1962, No. 54, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 5 issues available, \$60.00 each (issue devoted to the studio pottery of Warren and Alixandra MacKenzie and the Mendota Sculpture Foundry.)

**Design Quarterly**, 1962, No. 55, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$50.00 (this issue is devoted to antiquarian Japanese book design.)

**Design Quarterly**, 1963, No. 58, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$80.00 (this issue is devoted to architect Ralph Rapson's Guthrie Theater in Minneapolis, Minnesota.)

**Design Quarterly**, 1964, No. 59, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 2 copies available \$80.00 (this issue is devoted to "industrial design in the Netherlands," with an overview of Dutch designs in the twentieth century and a focus on mid-century products. Includes images of furniture, glass, ceramics, metalwork, lighting, and general household items.)

**Design Quarterly**, 1964, No. 60, Minneapolis, Minnesota: Walker Art Center, condition: good, minor rubbing, wrinkled corners, and browning on cover, 1 copy available \$40.00 (this issue is devoted to contemporary Swiss design, showing dozens of industrial design products. Includes furniture, ceramics, glass, lighting, clocks, metalwork, among others.)

**Design Quarterly**, 1964, No. 61, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (this issue is devoted to the 13th Triennale Milan Exhibition of contemporary architecture and industrial design, which included the first U.S. showing in this important event.)

**Design Quarterly**, 1966, No. 64, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (this issue is devoted to "the dynamics of shape" in all facets of contemporary design, from furniture to architecture. Feature article was written by Dr. Rudolf Arnheim.)

**Design Quarterly**, 1967, No. 68, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$50.00 (this issue is devoted to "design and light," with an emphasis on light in contemporary architecture. Entire issue written by architect Gyorgy Kepes.)

**Design Quarterly**, 1967, No. 69-70, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$100.00 (this issue is devoted to Gio Ponti, with a foreword written by Charles Eames.)

**Design Quarterly**, 1971, No. 80, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 3 copies available \$30.00 (this issue is titled "Making the City Observable.")

**Design Quarterly**, 1971, No. 82-83, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing, fading on cover, 1 copy available \$25.00 (issue is titled "Advocacy: A Community Planning Voice.")

**Design Quarterly**, 1975, No. 98-99, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 4 issues available, \$90.00 each (entire issue devoted to "The Design Process at Herman Miller," includes sections on Charles and Ray Eames, George Nelson, Alexander Girard, and Robert Propst.)

**Design Quarterly**, 1978, No. 106-107, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 9 copies available, \$50.00 each (entire issue devoted to an exhibition on the work of Isamu Noguchi.)

**Design Quarterly**, 1983, No. 121, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available, \$40.00 (this issue is titled "Robots," and looks at the design of robots.)

**Design Quarterly**, 1991, No. 153, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 5 copies available, \$30.00 each (title of this issue is "Beyond Style: The Designer and Society." While the emphasis is on modernist architecture, there is an important article by Adrian Forty titled "The Legacy of Modernism.")

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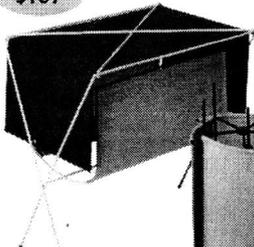
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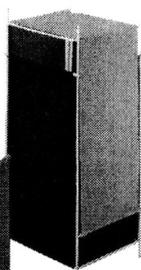
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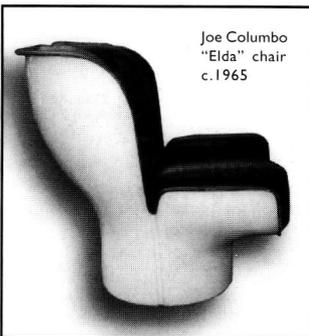
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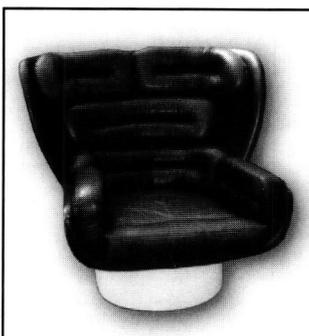
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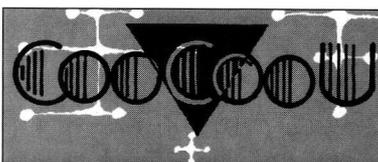
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### Auction Highlights

(continued from page 82) delighted with the tremendous response to our inaugural sale. We're filling a niche in the market by offering a wider variety of decorative arts in all price ranges. Clearly, the clients have been waiting for a high quality sale like this."

### New World Record for 20th Century

Tiffany Studio's luminescent *Pink Lotus* lamp sold for a spectacular \$2,807,500 at Christie's sale of Important 20th Century Decorative Arts held December 12th, shattering the previous auction record for a work by Tiffany and establishing a new world auction record for any object in the expansive category of 20th century decorative arts.

"Today's record-breaking price is a testament to the stellar condition and extreme rarity of the *Pink Lotus* lamp," said Lars Rachen, head of Christie's 20th Century Decorative Arts department, after the sale. "As an icon in the field of 20th century decorative arts, the *Pink Lotus* stands alone without rival and has all the characteristic hallmarks that a collector looks for in an object by Tiffany."

At this same sale another record-shattering price was realized for *Etat d'Angle*, an important ivory and ebony inlaid amboyna encoinure by Jacques-Emile Ruhlmann, c.1916. The \$662,500 paid by the Art Institute of Chicago was a record price for a Ruhlmann piece at auction, as well as a record price at auction for Art Deco furniture.

A second piece by Ruhlmann also garnered outstanding results. An amboyna and gilt-bronze dining table, c.1930, was purchased by an anonymous buyer for \$167,500, more than double the pre-sale estimate of \$55,000-80,000. (All prices include buyer's premium.)

### Warren McArthur Highlights Skinner

A group of Warren McArthur furniture made for the Capitol Theatre in Rome, New York topped Skinner/Boston's Art Deco furniture offerings on January 24, 1998. Realizing nearly \$45,000 in total, the group included a sofa selling for \$13,800, a corner sofa for \$10,925, two side chairs selling together for \$1,955, and two club chairs for \$9,775 and \$8,050 respectively.

A set of six Charles Eames *DCW* chairs with original maple finish led the auction's selection of 1950s furniture, selling well above estimate at \$3,738. Three Eames lounge chairs and ottomans with original black leather also sold high, reaching \$1,495, \$1,725, and \$1,840 respectively; and a pair of Knoll *Barcelona* chairs went for \$1,610. A Dunbar bedroom set brought \$2,760, a George Nelson bureau and cabinet sold for \$1,495, as did a rare Nelson vanity.

Jewelry featured a William Spratling *Hummingbird* necklace that fetched \$3,738.

A Henry Varnum Poor bowl sold for \$2,530, and an Art Deco Noritake Lustre Ware box for \$2,070.

The auction also included a significant group of Italian glass, made both before and after World War II. The most exciting of the pieces was a highly collectible mosaic glass vase from the collection of Dr. Arthur G.B. Metcalf. Attributed to Ercole Barovier for Artista Barovier, it was in perfect condition and sold above estimate at \$28,750. (All prices include buyer's premium.)

### William Doyle's Upcoming Sales

William Doyle Galleries will hold its next auction of Couture and Textiles on May 6, 1998. Having first auctioned the haute couture collections from such celebrities as Hope Hampton and Gloria Swanson in 1983, William Doyle Galleries is acclaimed by fashion designers, museum curators, and private collectors as the premiere auctioneer of couture clothing, accessories, and textiles.

Ballgowns, cocktail dresses, and day ensembles representing the signature styles of such celebrated designers as Balenciaga, Balmain, Chanel, Dessès, Dior, Galanos, Givenchy, Guy Larouche, Norell, and Pucci will be offered for sale. Among the highlights is a romantic Pierre Balmain ballgown, mid-1950s, of ivory satin with gold and silver floral embroidery (see page 31). A bouffant bow adorns the back with flowing streams forming a dramatic train (est. \$2,000-3,000).

A unique collection of accessories by Hermès, Chanel, Balenciaga, Lily Dachè, Schiaparelli, and Valentina will include costume jewelry, pocketbooks, belts, hats, fans, scarves, and shoes. A Hermès black alligator Kelly bag with an alligator covered lock and a selection of over 50 Judith Leiber day and evening handbags are among the stunning group of vintage and modern handbags to be offered.

Also upcoming at William Doyle Galleries is their inaugural Modernism auction, to be held June 24, 1998. Their reasons for joining the other major auction houses in offering a sale dedicated exclusively to 20th century modern design were explained by Eric Silver, William Doyle's 19th and 20th Century Decorative Arts specialist, "The exceptional success of our Arts and Crafts furniture auction coupled with the premium prices commanded by Tiffany Studios lamps at our recent Belle Epoque sale strongly reflect the broadening interest and popularity of 20th century design. This developing market offers great opportunity and diversity for the emerging generation of collectors who favor furnishings that easily integrate into contemporary lifestyles."

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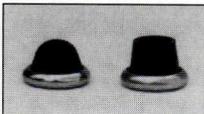
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### A Piece On Glass

(continued from page 38) most desired works. These pieces consist of small opaque murrines fused together into a bowl, with a pattern of different colored murrines set into the base. The bowls were very carefully cut to create a smooth velvet sheen.

The *A Fili* vases were vases of clear glass with multi-colored lines painted around the vase in a very structured, exact manner. The *Pennellate* vases were based on the same technique, but the blower actually tried to emulate paint strokes of color around the vase. One can see the beginning and end of each paint stroke. They are truly masterpieces of art.

Before the war finally forced its closing, Carlo Scarpa had created at least 28 different lines of glass for Venini. We have touched on only a portion of his work. After the war Carlo Scarpa went on to achieve fame in architecture and never returned to designing any quantity of glass. For those who are interested in further research into his work, we would recommend the new catalog *Carlo Scarpa, Glass of the Architect* by Marino Barovier.

- Howard Lockwood teaches "Glass Between the Wars," "Fifties Glass," and "Art Glass from 1880-1960" in the *Appraisal Studies Program* at New York University and is *Publisher and Editor-in-Chief* of *Vetri: Italian Glass News*, a quarterly newsletter specializing in Italian glass of the 20th century.

### Thaden-Jordan Furniture

(continued from page 53) includes Patricia Thaden Webb, William Thaden, and Donald Lewis Jordan, Jr. I would also like to thank the following people for their generous assistance: David A. Lusenhop, Jr.; Jennifer Komar Olivarez, Assistant Curator, Department of Decorative Arts, Sculpture, and Architecture, The Minneapolis Institute of Arts; Carissa South, Curator, Art Museum of Western Virginia; and Claire White, Chief Librarian, Roanoke Valley History Museum.

- Tran Turner, a periodic contributor to *Echoes* magazine, is an art historian specializing in the design movements of the 19th and 20th centuries. Formerly with the Oakland Museum of California, Minneapolis Institute of Arts, and the Everson Museum of Art (Syracuse), he is now Curator and Director of Public Relations, Ronald C. and Anita L. Wornick Collection of Contemporary Art, as well as a U.S. correspondent for the Australian-based magazine *Craft Arts International*. His recently published book, *Expressions in Wood: Masterworks from the Wornick Collection*, is available through the University of Washington Press and the Oakland Museum of California.

### Endnotes

1. Rushton, Edward W., Donald Lewis Jordan: An Industrial Odyssey, Columbus, South Carolina: The R.L. Bryan Company, 1975: 30.
2. The information that Herbert Von Thaden worked with Donald Lewis Jordan at the Johnson-Carper Furniture Company during World War II to design and manufacture military products made from molded plywood is essentially an unknown to scholars of 20th century indus-

trial design. One prominent example of this omission of information can be found in Christopher Wilk's entry for the molded plywood chair designs of Charles and Ray Eames in the monumental book *Design 1935-1965: What Modern Was*. Wilk states: "The development of these urgently required designs allowed the Eameses to refine methods of molding plywood in three-dimensional forms and to work out the complicated technical methods of bending, gluing, and molding. The kind of plywood molding used in this work apparently was not to be found anywhere else in America." But in fact it was with Thaden and Jordan, at least in a very similar and perhaps even a more advanced production process. For additional reading see: Eidelberg, Martin, ed., *Design 1935-1965: What Modern Was*. New York: Harry N. Abrams, Inc. in association with Le Musée Des Arts Décoratifs De Montreal, 1991: 38.

3. The Minneapolis Institute of Arts was the first museum in the United States to acquire Herbert Von Thaden's tall-back reclining chair. Recognizing the significance of its design, the chair was purchased by then chief curator Michael Conforti, who is now the director and chief curator for the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts.

### Shades of Gray

(continued from page 72) connections game is a process of building patterns. Patterns make things intelligible." The trick (and the fun) is finding the right pattern in order to liberate the space. After the system has been established, the design will self-generate, accepting only those elements that are appropriate. Geary judges his own designs by their simplicity and their economy. The ASID Design Excellence Awards of South Florida apparently utilizes the same criteria: it has awarded Geary Design for Best Residence Under 3500 Square Feet, and Best Furniture and Best Product Design in 1996 and 1997.

- Kate Kramer, PhD, is the promotions and marketing coordinator for Christopher Poehlmann Studios in Naples, Florida.

### An Interview With Irving

(continued from page 65) in the entire duration of the line.

**AW:** He didn't like to go places.

**IR:** No he didn't. But then, that's why I was a good partner, because I didn't mind traveling. And here's another interesting story. You know the first store I went to when I was trying to find a manufacturer for *American Modern* was J.R. Hudson in Detroit. I can't remember the name of the buyer I spoke to, but he was a very nice man. Well, it turned out that he and Mr. Wintringer, the owner of the Steubenville factory were bridge partners.  
**MOJ:** And that's how you got the idea to go to Steubenville?

**IR:** That's right. I called on this buyer with the idea of getting the names of factories that would be interested. And he quite naturally sent me to Steubenville, knowing they were in need of something new.

**AW:** Well that's a story I've never heard before.

**IR:** His name escapes me. But he was the china buyer for J.R. Hudson in Detroit. And I have never repeated this in a million years.

So it's all coming back to me. You're doing great things for me, Mark, and refreshing my memory.

**MOJ:** There are so many collectors who are quite interested in learning about how the various designs you promoted came into being. They go crazy on the details.

**IR:** One of the really funny experiences I had involved my granddaughter who has since passed away. She lived in the Chicago area, and she was a modernist. She loved modern art and design as well as anything historically significant about modern art. She took me to a flea market, and she said, "I'm going to introduce you to exhibitors here who love Russel Wright, and I'm going to introduce you as one of the people involved." So she brought me around. All of a sudden I had a group of people who wanted my autograph! As if I had something to do with designing these pieces!

**AW:** But it wouldn't have been possible without you. That's why I think you were such a good balance, because Russel was not at ease socially.

**IR:** Yes, we definitely maintained a good balance in our business partnership.

**AW:** In fact I would say you were one of the few lasting friends from all his business-related associations.

**IR:** Well, the American Modern line was so beautiful, I'm sure that it would have become important without my efforts. I remember one time, I had designed some glassware, and it was being produced at a plant in Mexico, just over the border. And I wanted to get it into the better stores who, by then, were willing to do just about anything to get additional stock of American Modern. The factory just could not keep up with orders. You remember the famous story reported in the press when Mr. Gimbel arrived at the store to find a very long line of women waiting for the doors to open. Gimbel thought the line was for the recent shipment of nylon stockings and he couldn't believe it was actually for our new dinnerware! So anyway, I offered the buyer at Gimbel's a deal that went something like this: Buy \$20,000 of my new glassware and I will guarantee you \$20,000 worth of *American Modern*. Well, the buyer agreed to the \$40,000. But he said that I could keep my glassware, sell it to somebody else, or dump it in the Rio Grande. He only wanted the *American Modern* shipment.

**MOJ:** So success in product design is a combination of hard work, market demand, talent and...

**AW:** I think that there's a lot of talent out there, and there are a lot of hard-working designers, but there's not a lot of savvy. And Irving, you're full of savvy, in spite of your glassware.

**IR:** Can you spell that for me? I wonder what **SAVVY** is worth as a Scrabble word?

**AW:** You're just trying to change the subject.

**MOJ:** So the first shipment of *American* >92



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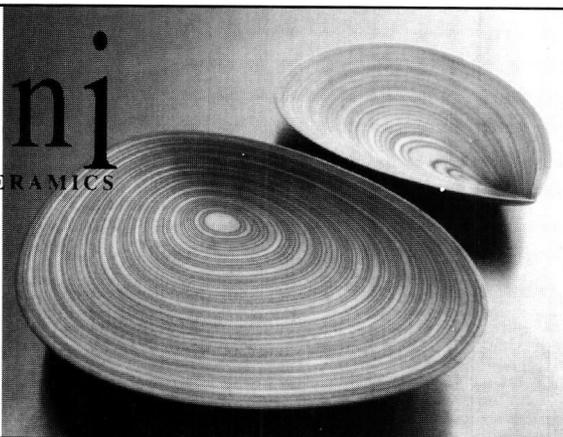
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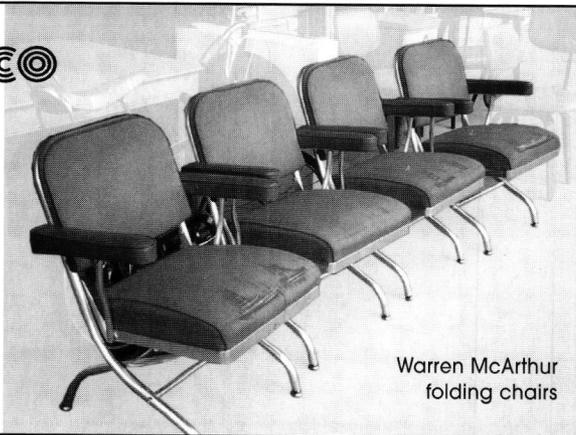
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### An Interview With Irving

(continued from page 91) *Modern* leaves the factory at Steubenville.

**IR:** The first shipment was, I think, in the latter part of 1938.

**MOJ:** And this was a pretty strange looking bunch of dishes, but you thought they would sell?

**IR:** Well, the first stores who were offered the line were much happier when we told them that if it didn't sell they could return it. And a few stores did return it.

**AW:** Was that a typical arrangement?

**IR:** No, but it was part of my marketing plan for getting into the kind of stores I thought we should be in, even though they had trepidation at first.

**AW:** That was before anyone knew there would be ladies rioting at Macy's and Gimbels' for it.

**IR:** How this took off, I'll never know. All of a sudden it just happened.

**MOJ:** I've read that the press criticized the line.

**IR:** Certain magazines and newspapers weren't too enthusiastic, but by and large, it was well received.

**AW:** There was a lot of good PR done when *American Modern* came out.

**IR:** Yes, and your mother, Mary Wright, did a lot of this work. She was quite instrumental in the success of *American Modern*. She would go to the stores we were shipping to and act as our spokesperson to shoppers and other buyers who came in to look at the line.

**MOJ:** What did you really think of the line's potential?

**IR:** I thought we had a hidden treasure. I really did. I thought that if I marketed it correctly we could have a success. But I never anticipated that we would have the success that we eventually had. I thought that if we did a million dollars worth of business, that would be a lot. I never dreamed it would go into the extreme figures it went to.

**MOJ:** So the initial business partnership with the Wrights was....

**IR:** It was Mary, Russel and myself.

**AW:** Was it a 3-way partnership?

**IR:** No, not really. It was a 2-way, between myself and Mary and Russel together.

**MOJ:** Was Raymor the name at that time or an acronym for this partnership?

**IR:** No, no. It was Russel Wright Associates at that time. It didn't become Raymor until Russel and Mary sold me their share of the partnership, then it became Raymor.

**MOJ:** Wright wanted to pursue other ventures?

**IR:** Well, you know about his American Way Program. Russel sold me his end of the business with the qualification that I would help him in the formulation of his new American Way Program. Which I did. I interviewed all the designers he wanted in the program, >96

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### An Interview With Irving

(continued from page 92) and I tried to sway them into doing this gratis. I was fairly successful in getting them because I could speak their language. But unfortunately the American Way Program fell apart because these 30 or 40 designers just threw things in that commercially didn't mean a hell of a lot. And I convinced about 10 or 12 major stores to take an interest in the program. But it was a failure financially, and Russel lost quite a bit of money. It was a hell of an idea, but the thing just fell apart. But, as I said, my reason for helping Russel with his American Way Program was because I had promised that I would if he would sell me his half of the partnership.

**MOJ:** You mentioned that you and Russel had a very trusting relationship as business partners.

**IR:** We did, don't you think, Annie?

**AW:** He was always very fond of you and your wife, more than anybody else. Other people seemed to come and go, but not you.

**IR:** My favorite story is that Russel was continually getting involved legally with the people that he worked with, and I'm the one person he never had to go to court with.

**AW:** You couldn't have a relationship with Russel without having a weekly fight!

**MOJ:** I think it's worth noting this because Irving and Russel were partners not with one of the smaller designs or productions, but with this country's most popular line of dinnerware.

**IR:** Well, it might sound strange, but money was never all that important to me. I wasn't driven to make a lot of money because I came from a family that was quite well off.

**AW:** And Mary came from a wealthy family.

**IR:** Yes she did.

**MOJ:** Did you sense that Russel started to lose interest in *American Modern* once it went into production?

**IR:** I often wondered about that. Because even when he sold the business to me, he had inklings of its potential success. But he kind of divorced himself from this and went to the next step, which was the *Casual line* for Iroquois China.

**AW:** Although he was never as successful with anything as he was when he was with you.

**IR:** Well, I think that when Russel went to other factories with his new designs, they already had products that were fairly successful. They didn't have to put as much effort into their Russel Wright dinnerware as we did because we only had one product.

**MOJ:** So after you bought out Russel in 1941, sales of *American Modern* really took off.

**IR:** Let me tell you why I think this happened. I had great misgivings when Russel was the only designer of our Russel Wright Associates, as we called ourselves back then. Because if anything happened to Russel, the

business was over. So when Russel sold out, the first thing I did was to scan the horizon for new designers. I had to protect my interest in the business, small as it was. And I had a relatively easy time in attracting new designers because the name Russel Wright was still part of our business, and Russel had become an entity because of *American Modern*. So these designers wanted to be involved with me.

**AW:** Like Ben Seibel?

**IR:** Yes, Ben Seibel. I was very fond of Ben. He was the nicest designer that I ever worked with. He came to me as a complete unknown, and he had some metalware designs. Well, he went on to design a number of lines for Raymor, including lamps, woodenware, and of course the very beautiful dinnerware line that we had produced by Roseville. Ben was unassuming, and a bit shy, but a fine person. I miss him.

**MOJ:** And you mentioned George Nelson.

**IR:** Yes, Nelson did some design work for us. So did Gilbert Rohde, Glidden Parker, David Gil at Bennington, Michael Lax, and Artie Umanoff. And you know Eva Zeisel came in one day and asked if we would like to manufacture a line of her woodenware, which we did.

**MOJ:** You kept the Wright name for a short while in your new business?

**IR:** Yes, it was Wright Accessories. And then, when I got other designers, I changed the name to Raymor. That was in 1942. And I convinced a very fine person - and he was a good salesman, too - by the name of Eugene Morgenthau, who I knew from my days at Lightolier, to join me as a junior partner with 20 percent of the business.

**AW:** Isn't he still alive?

**IR:** You know he turns 93 on January 1st.

**MOJ:** So Raymor is a contraction of your true family name, Rappaport, and Morgenthau?

**IR:** Yes. And by then *American Modern* was in its heyday, making a great deal of money which we used to bring in several new artists, and to make advances, which we normally would not have been able to do. We became quite successful due in most part to the success of *American Modern*.

**AW:** And I think that Russel's inability to be as successful after you left was due to your ability to work with people and to befriend them. A quality which he lacked.

**IR:** I had a very good relationship with a number of designers because I was sympathetic to their design activities more than I was to making money off of them. But there are a lot of talented designers whose work, no matter how brilliant, will never see the light of day.

**MOJ:** Because no one mentors them. Because they don't understand marketing. Or because....

**IR:** Well, there's also the involvement of luck, and Raymor was lucky based on the fact that many of the young designers we brought in

became quite important in their own right.

**MOJ:** Do you still use any of the *American Modern* dinnerware?

**IR:** No, I've had my fill of those pieces. But I still use Bennington's trigger mug. Now there's a handle that is easy to hold onto!

**AW:** Not like the *American Modern* cup handles that Mary wanted to take off!

**IR:** Speaking of *American Modern*, how's your friend Bill Straus? Is he still collecting *American Modern* and your father's other work? He must have quite a collection by now.

**AW:** He does, he does. Bill has thousands of pieces. In barns, and in storerooms, and just about everywhere else. He's quite the expert. And there are many others coming to light, especially now with the Internet.

**IR:** You know my sister recently passed away at the age of 99.

**AW:** That was a good old age. So I can look forward to having you around for a while longer maybe?

**IR:** Of course, dear, I've made a contract with "you know Who." Speaking of "you know who," I'm going to tell you one last story and, it so happens that it's a story about business partnerships. You've probably heard it already, but it's not a long story. Well, one day, Jesus was walking through the desert, and he was absolutely in rags. And along came a man and he said, "Jesus, you look terrible! I'm going to make you a new suit so that you look good." And Jesus said, "OK." And the man said, "By the way, my name's Shapiro, and I'm going to take your measurements, and I'll have your suit ready in about a week." About a week later, Shapiro was as good as his word, and he delivered the suit to Jesus. And Jesus said, "This suit is beautiful! Why don't we go into business together as partners? We could call ourselves, Jesus and Shapiro." And Shapiro said, "No, actually I have thought of a much better name, Lord and Tailor." (Laughter) ■

- Mark Jespersen, a previous contributor to *Echoes* magazine, is a partner at JGHC, a Connecticut-based communications agency that specializes in educational programs for physicians.

-Katherine Rowley is a freelance artist from Wilton, Connecticut.

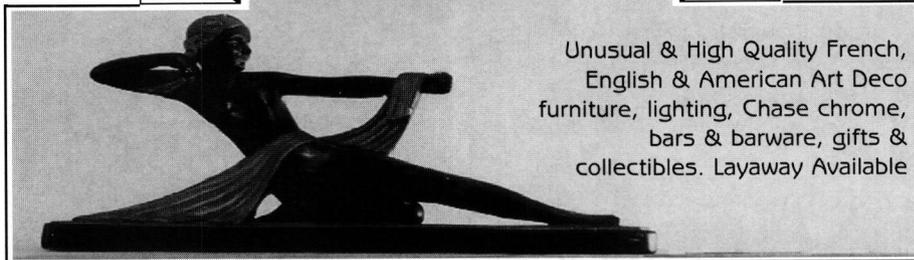
#### Further reading:

For further reading on the works of Russel Wright, see *Echoes* Spring 1996 issue's feature "Rights of Passage" by Mark Jespersen; *Russel Wright: American Designer* by William J. Hennessey; or the *Collector's Encyclopedia of Russel Wright, Second Edition* by Ann Kerr. Both book titles are available from the *Echoes* Bookstore on page 83 of this issue, the *Echoes* back issue is available through Deco Echoes. Also, Wright's Manitoga retreat maintains a web site encompassing the grounds and his Dragon Rock home. The web address is <http://www.highlands.com/attractions/manitoga.html>.

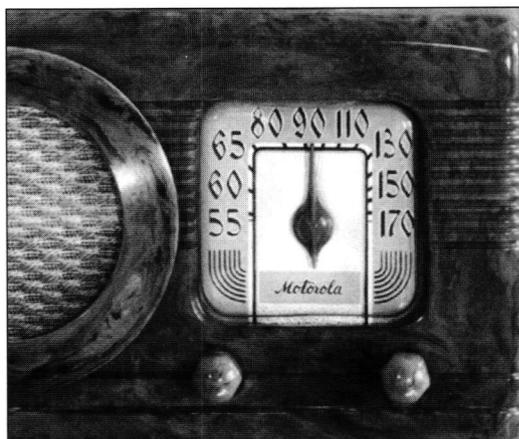
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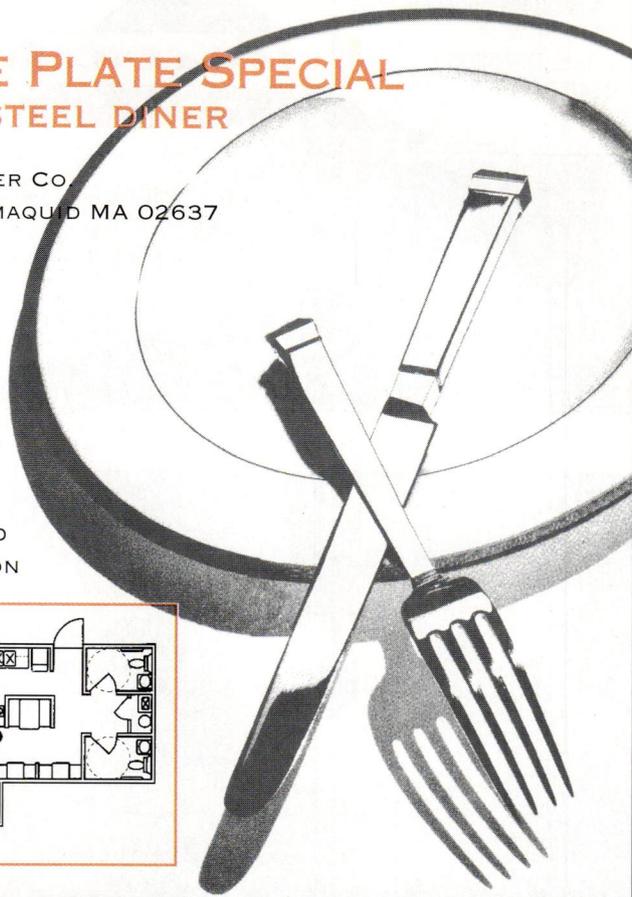
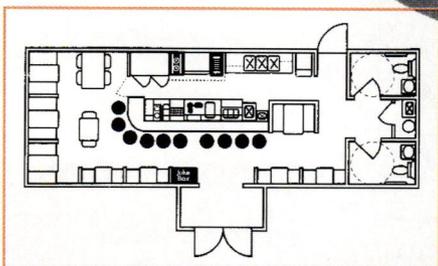
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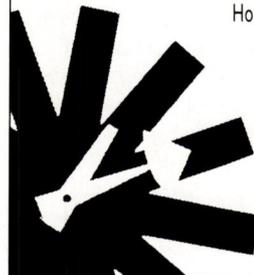


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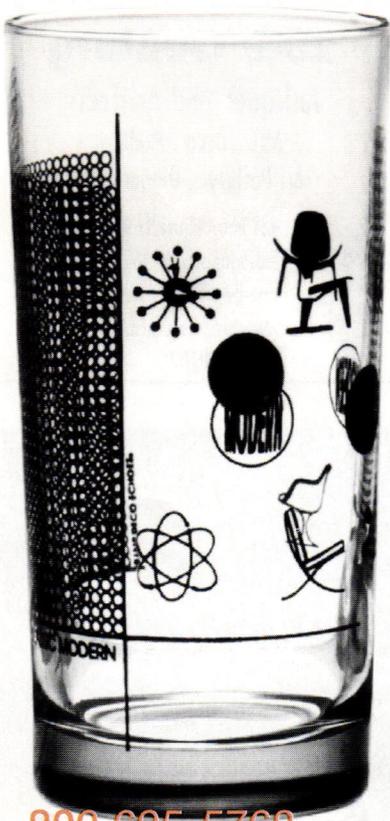
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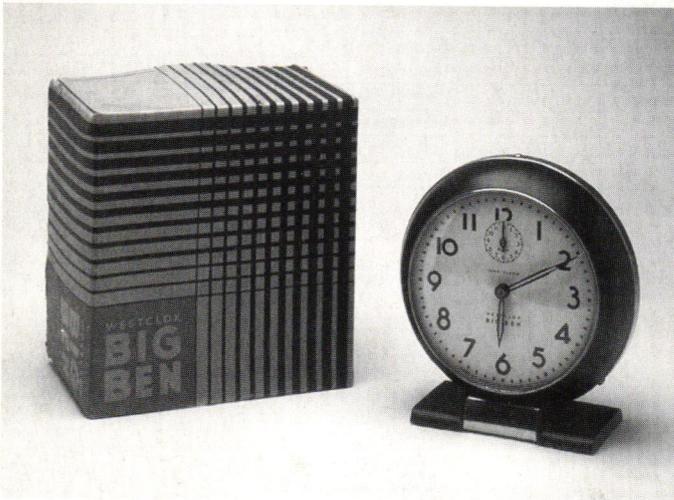
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**Note:** The advertising deadline for our next issue, Summer 1998, is May 1st. Please call to request our most recent rate card and/or our media kit. Contact Scott Cheverie at (508) 362-3822 or via fax at (508) 362-6670.

**Summer issue features:** The next issue will include features on the 1925 Paris Exhibition, Beatrice Wood, Ralph Rapson, the Object as Module, Art Deco Interiors, Cranbrook photo essay, Long Beach City Report, and much more.

## End Notes Bits of News and Interesting Information. Text by Ann W. Gordon

COOPER-HEWITT NATIONAL DESIGN MUSEUM



### Big Ben - An All-Time Favorite

Westclox is commemorating its *Big Ben* keywind alarm clock - a classic of American timekeeping - by introducing limited edition miniatures. These functioning models of the 1927, 1947, and 1956 designs are produced with authentic finishes and quartz movement. Only 5,000 replicas of each style will be produced and each of the reissues will be numbered. Packaged for individual sale, the clocks retail for \$29.95 each. For further information contact Westclox in Atlanta, Georgia (770) 447-5300.

## BONHAMS LONDON DOYLE NEW YORK

### Bridging the Pond to Form an Alliance

Two of the world's leading auction houses - William Doyle Galleries, New York and Bonhams, London - have recently entered a strategic alliance, with joint sales starting in early 1998. Commenting from New York, Doyle's Chairman Kathleen Doyle said, "We are excited about this alliance with Bonhams because of the new dimension of services it offers our clients. By sharing resources we will be able to offer an increased level of international exposure, combined with the individualized service that has always been our focus." From London, Bonhams' Managing Director Christopher Elwes remarked, "Through this innovative marketing relationship with Doyle, we will be able to offer our clients access to the United States market, combined with the creative resources of both teams."

A privately held company founded in 1963, William Doyle Galleries is recognized as a pioneer in couture and celebrity estate auctions and holds over 60 sales annually. Bonhams, founded in 1793, is known for its cutting-edge approach to the art market, and conducts over 70 sales annually.

### 20th Century Ph.D. Program

For the first time in the United States, a Ph.D. program in the History of the Decorative Arts, Design, and Culture is now being offered. The New York State Education Department approved the proposal by the Bard Graduate Center to offer the program; the first class will enter in September 1998.

The Bard Graduate Center, which opened in 1993, is dedicated to elevating the

decorative arts - historically undervalued - to peer status with architecture, painting, sculpture, music, and literature.

Applications for September, 1998 admission are now being accepted. Financial aid packages are available. For information and application forms call Judith Maiorana, Assistant Dean for Student Academic Services, at (212) 501-3056.



### Sayles' New Series

For the past four years, Des Moines designer John Sayles has produced a series of limited edition posters promoting the annual Miami Modernism show. The 1998 promotion, however, marked the beginning of a new series for the now-collectible posters. Sayles' 1998 hand-rendered retro-style illustration is a striking scene: a stylish woman surrounded by elegant artifacts and silvery palm trees. The poster's six vivid colors are screen-printed on warm tan paper, and the type is original hand-lettering by Sayles.

Sayles' own personal interest in designs from the 1930s and '40s makes the Miami Modernism project one he looks forward to each year. He is a passionate collector of mid-century modern artifacts, and his home and studio are filled with pieces from his collection, giving new life to the old adage "life imitates art." Sayles Graphic Design (515) 243-2992.

### Treadway-Toomey Ads Gallery

Cincinnati-based Treadway Gallery, Inc. and the John Toomey Gallery of Chicago have collaborated on a new gallery in Pasadena, California called Art & Design Twenty. The gallery, directed by Jim Marrin of Pasadena, features American and European paintings; furniture from the Arts & Crafts, Art Nouveau, Art Deco, and Mid-Century Modern movements; art pottery, metalwork, lighting, and Italian glass. The gallery is open from 11am to 6pm, Tuesday through Saturday. For further information call (626) 395-7600.

